

VOGUE

MILLINERY

Number



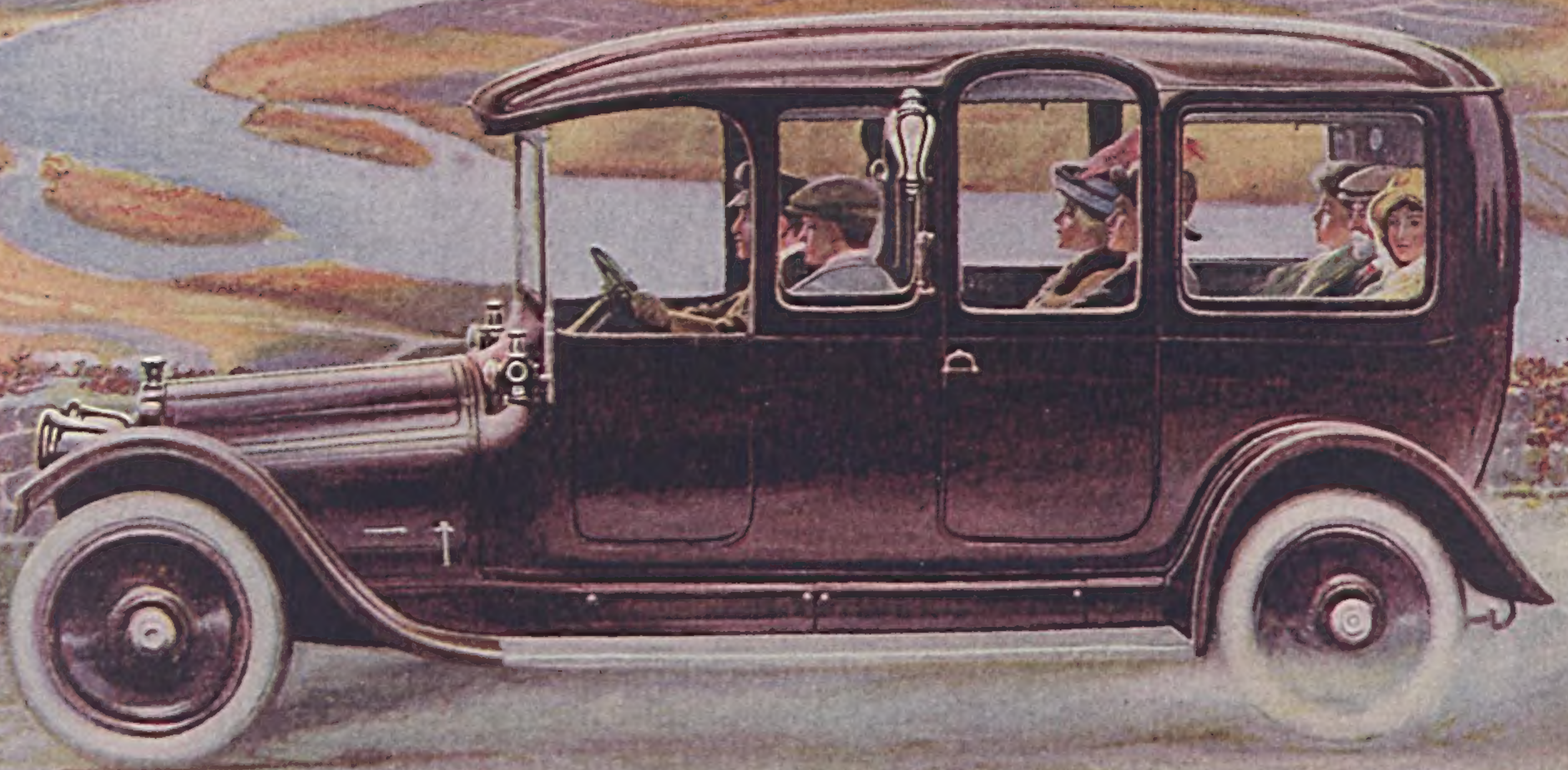
SEPTEMBER 1, 1913

THE VOGUE COMPANY

CONDÉ NAST, President

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Stevens-Duryea



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The enclosed cars for this season are a new expression of distinctive and exclusive elegance. Appointments and finish will be created to conform to the individuality of your equipage.

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William Harden Foster
1913

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TIFFANY & Co.'s MAIL ORDER
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TO OUT-OF-TOWN CORRESPONDENTS

FIFTH AVENUE & 37TH STREET
NEW YORK



Have Vogue at Your Elbow During the Busy Weeks Coming

You think of a magazine as something to read. But Vogue is much more. Vogue is an active agent, ready to carry out your wishes just as a friend might carry them out. Yet Vogue can do much more for you than any one person, because it can be in half a dozen places at once and can do a score of things at the same time.

While you are reading in the next Vogue about the great Autumn Fashion Openings in Paris, Vogue at the same instant can be shopping for you in New York, or making dress patterns to your order, or advising you on house decoration or answering questions on any intricate point of dress, or good manners, or social conventions.

For Instance, When You Let Vogue

act as your shopping commissioner, you are making by proxy the rounds of the leading New York establishments—the great Fifth Avenue shops, the wonderful department stores, the unique little specialty shops that hide away on the cross streets.

Though you may live thousands of miles from New York—in China, if you like—you can shop every day on Fifth Avenue. Page 114 tells how.

Then, When Vogue Makes a Pattern

for you, you will discover that it is just as easy to dress well on a moderate income as it is to dress badly on a big income. If you want to spend from \$2 to \$4 on a pattern, Vogue will make an exact copy of any gown, tailor suit, waist or skirt that strikes your fancy. With this as a working model, even an ordinary dressmaker can parallel the best works of the leading designers.

Often a regular stock Vogue Pattern at 50c. or \$1 will enable you at little cost to fill gaps in your wardrobe.

Coming—Vogue's Fall Fashion Numbers

Our series of special Fall Fashion Numbers begins with this issue. In these numbers the changing course of the new Autumn mode will be made perfectly clear to you; so that you can go to your dressmaker and milliner and quickly decide upon the models that are sure to be in favor.

The next Vogue—the Forecast of Fall Fashions Number—will contain the first authentic news of the Paris openings. A fortnight afterwards, the Autumn Pattern Number will bring you the later developments, many of them in Vogue Pattern form. On October 15th the final, crystallized expressions of the Fall mode will be presented—along with hundreds of invaluable shopping suggestions—in the Autumn Shopping Number.

Even if these numbers contained nothing but fashion news—Vogue fashion news—they would still be well worth buying. And, when you remember how many other services they offer you, you will see how delightful it will be to have Vogue at your elbow throughout all these busy and distracting weeks.

Unfortunately, it is inevitable that just when Vogue's value is at its greatest the newsdealers have the fewest copies. Subscribers will, naturally, receive the three forthcoming Autumn Fashion Numbers in regular order. But those who buy Vogue from time to time at the newsstands will find it wise to *reserve* their copies in advance.



Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK

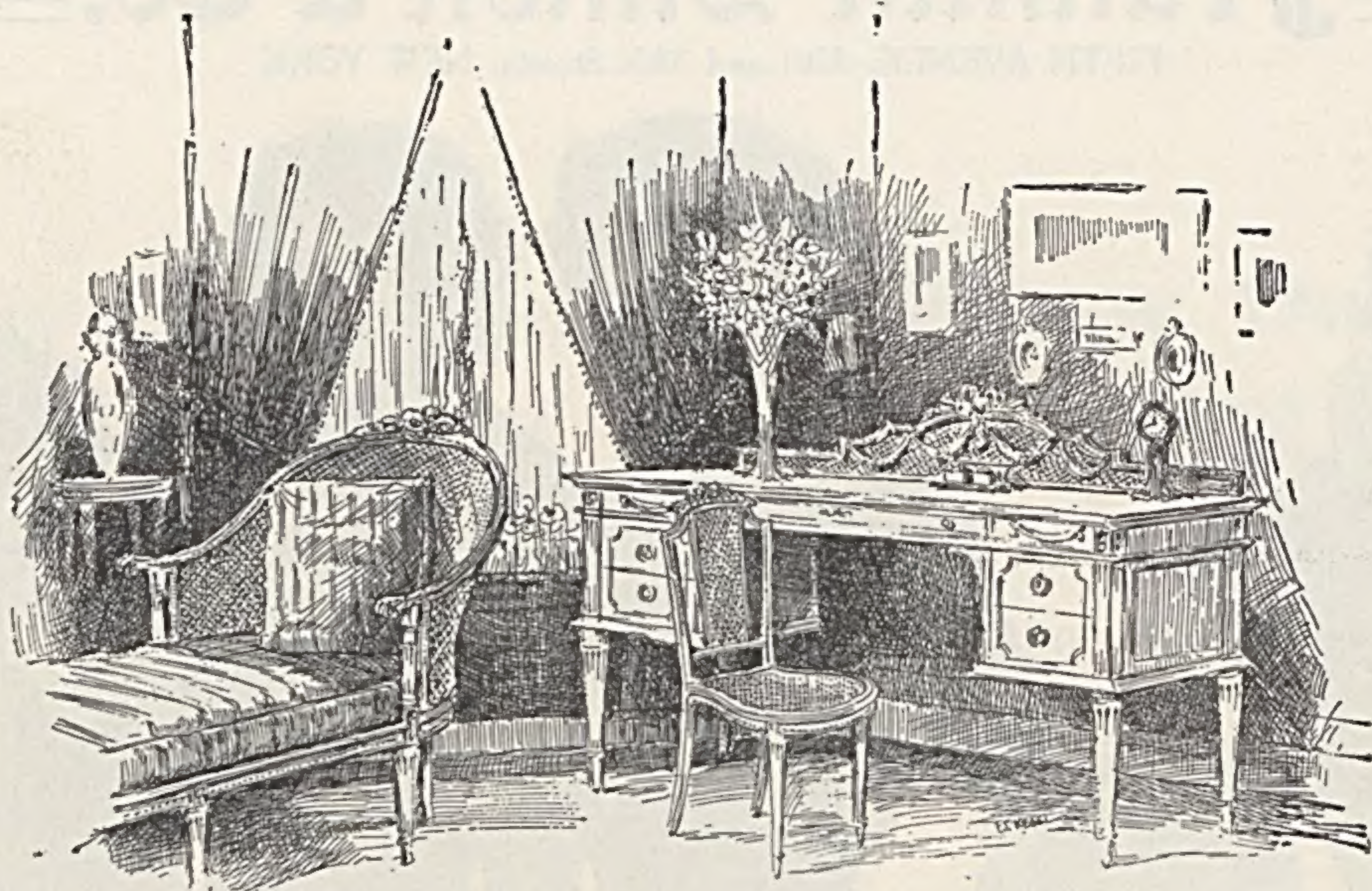


Regulation Sailor, Russian and Middy Suits

NEW FALL MODELS FOR MISSES AND GIRLS

- No. 1257**—GIRL'S ENGLISH SAILOR SUIT (one piece), buttoned front model, custom tailored, of navy blue men's wear serge, trimmed with white or black silk braid, silk embroidered emblem on shield and sleeve, silk tie, skirt with box pleated panel front and back; or in black serge trimmed black; 10 to 15 years..... **11.50**
- No. 1259**—GIRL'S REGULATION RUSSIAN DRESS of fine quality navy blue serge, custom tailored, hand-sewed hem, trimmed with white silk braid, embroidered emblem on shield and sleeve, silk tie, leather belt; or in black serge trimmed black; 4 to 12 years..... **7.95**
- No. 1261**—MISSES' ONE-PIECE ENGLISH SAILOR SUIT of imported men's wear navy blue serge, buttoned front model, collar of Copenhagen or red broadcloth, trimmed with black silk braid, yoke front and back, new kimono set-in sleeves, detachable shield, hand-embroidered emblems, silk tie, gored skirt; or in black serge, trimmed black; 14 to 20 years..... **18.50**
- No. 1263**—MISSES' ENGLISH SAILOR SUIT (*one piece*), buttoned front model, custom tailored, of navy blue men's wear serge, trimmed with white or black silk braid, silk embroidered emblem on shield and sleeve, silk tie, gored skirt; or in black serge trimmed black; 14 to 20 years..... **14.50**
- No. 1265**—GIRL'S MIDDY SUIT of navy blue serge (two piece model), blouse laced with silk ribbon, sailor collar of Copenhagen or red broadcloth, detachable white galatea shield, gored skirt with double box pleated panel front and back, attached to waist lining; or in black serge, trimmed black; 6 to 14 years..... **6.95**

Fall and Winter Style book "Correct Dress," mailed out of town upon application to Dept. "H."



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EMINISCENT of the elegancies of a courtier day is the daintily carved furniture with its graceful cane-work panels which we owe to the unerring taste and refinement of that most ill-fated of Queens, Marie Antoinette.

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Our Furniture is to be seen only in one or other of the Twelve Galleries we devote to its display in New York.

We have no agents and no branch

establishments. Write us for our interesting book, handsomely illustrated with etchings, "The House and Its Plenishing."

Hampton Shops

The Grand Rapids Furniture Company

34 and 36 West Thirty-second Street

Between Fifth Avenue and Broadway
New York

New Fashions and Originations

in

Corsets:—from Bonwit Teller



The "Raganour"

THE NEW "MARTINE" of twill batiste with elastic inset gores above the waist. Soft front steel. Sizes, 10 to 26. 4.50
Same in tricot, 6.50

THE "RAGANOUR"—An extraordinarily smart and desirable imported model for the new figure, made of silk tricot with bodice top, almost boneless. 11.75
Sizes, 19 to 26.

THE "ASCOT"—Elastic hip confiner with nothing above the waist. Desirable for young girls as well as matrons, and very popular for riding, driving, and negligee wear. Imported model. 7.95
Sizes, 19 to 30.

The "ASCOT" brassiere shown with this model all elastic—for reducing. 7.95

The "Deauville"

New "Martine"

The "Tango"

The "Silhouette"

THE "DEAUVILLE"—Made of cotton tricot. Imported model. Medium short length with elastic belt at the waist. 3.75
Same model of silk tricot, 8.75
Sizes, 19 to 25.
The "DEAUVILLE" brassiere shown with this model is of silk tricot cloth. 4.50

THE "TANGO"—All elastic and is the most extreme of this season's imported models. Slips over the head with a short lacing in the back above waistline, and has lacings at each side to tighten over the hips. It has practically nothing above the waist; below, it snugly encases the hips and thighs, while giving free action to the body. 15.00
Sizes, 22 to 26.

THE "SILHOUETTE" has no opening—slips on the body and laces up the back with only a soft steel in front. Made of tricot. Sizes, 20 to 26. 5.75

The "Ascot"

The New "Drag"

THE NEW "DRAG"—All elastic very low top and medium long hip—excellent for reducing. Imported model. 10.75

STRICTLY SMART TOILETTES FOR THE AUTUMN—IN ACCORD WITH THE PARIS DECREE—ARE DESIGNED ON THE "DEBUTANTE SLOUCH" LINES.—ELASTICS AND TRICOTS GIVE THIS EFFECT

BONWIT TELLER & CO.

FIFTH AVENUE, NEW YORK

Paris,
42 Rue de Paradis.

Philadelphia,
13th & Chestnut Sts.

For the SCHOOL GIRL



V-43-5—Two new features of this crepe de Chine dress are the pretty side drapery of the skirt and the crepe de Chine sash which is knotted in the back just above the knees and falls in two graceful ends. Double collar and cuffs of white net and net vestee. Navy blue, black or green crepe de Chine. \$29.50. Sizes, 14, 16, 18. Skirt lengths, 36-38-40 inches.

V-43-6—Dress of dark blue crepe de Chine with wide woven girdle of silk in contrasting colors. The double collar and cuffs are composed of blue chiffon over emerald green chiffon. May be ordered in combination of black and white or French blue and black. \$32.50. Sizes, 14, 16, 18. Skirt length, 36-38-40 inches.



V-43-7—The effect of the tailored vest of white cloth with the becomingly draped skirt and the graceful coat sash of black satin is very charming. Developed in blue or black or brown diagonal cloth with black satin collar and cuffs. \$30. Sizes, 14, 16, 18. Skirt lengths, 36-38-40 inches.

V-43-9—Evening gown of old gold crepe de Chine having overskirt of fine shadow lace of the same color. Into the old blue panne velvet girdle (which has the new curve) is tucked a big, pink rose. Dress may be ordered in Copenhagen blue with girdles of contrasting colors, or white draped with black. \$37.50. Sizes, 14, 16, 18. Skirt lengths, 36-38-40 inches.

V-43-8—This dress was designed exclusively for John Wanamaker, New York, and is most becoming. It is composed of blue serge with vestee and frills of white chiffon and sash of plaid ribbon in green and yellow or red and blue. Price, \$19.50. Skirt lengths, 36-38-40 inches.



John Wanamaker, New York

Autumn Fashions

FIRST PRESENTATION OF AUTHENTIC FALL MODELS BY THE GRAY SALONS OF DRESS

If you are feminine you have been waiting for this announcement, for Wanamaker's fashions really are authentic.

Signed Paris models were received by us in the first week of August and these have been the inspiration for even the inexpensive gowns, suits and wraps in the Gray Salons of Dress for Women and the Little Gray Salons for Young Women.

V-75-1 — Three flounces of pleated net and one of shadow lace which becomes deeper in the back, make up this pretty dancing frock. The pink and blue rosebuds are veiled by lace and the apple green girdle is partly shadowed by the fichu on one side. Girdle may be pink, blue or green. Price, \$23.50. Sizes, 36-40.

V-75-2 — Dancing dress of cream shadow lace caught with rosebuds and having crushed pink ribbon girdling it at the knees and waist. The bodice is particularly becoming because of the deep lace surplice which falls over the arms. Price, \$18. Sizes, 36 to 40. In white and blue also.

V-75-4 — Simple dress of amber crepe de Chine with frills of pleated net. The triple flounced skirt with the black satin sash-ends caught under the flounces is very new. So are the cuffs and the way the sleeve is made in one piece with the waist. May be had in black also. Price, \$32.50. Sizes, 36 to 40.

V-75-3 — A charming coat which may be worn in the afternoon or evening. It is composed of sapphire blue duvetyne, which is like a beautiful silk plush, and is lined throughout with soft Peau de cygne. The graceful folds at the side give a most unusual and attractive line. Coat may be ordered, too, in rose, black or taupe. Price, \$50. Sizes, 36 to 40.

The dresses pictured on these pages have been chosen with great care to include all the early Fall needs of a woman or the young girl going away to school.

Your requests by mail will receive personal attention.

ORDERS SHOULD BE SENT TO
JOHN WANAMAKER
BROADWAY at TENTH STREET
NEW YORK





EDUCATIONAL DIRECTORY



Each school represented below is recommended to the patronage of our readers

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Home life—college preparation—languages—music—art—travel—winter sports. Party sails middle of September. Principals: Miss Weaver and Miss Pattee.

SUMMER ADDRESS:

MISS PATTEE, 1650 EAST 53d ST., CHICAGO

Chateau de Soisy

A School for Girls. 45 minutes from Paris. Built 1650. Modern equipment. 12-acre park. French home life. Languages, Music. General courses. University credit. Moderate tuition. Address: Miss DAVIS, 1260 Kenwood Park Place, Chicago, Ill., or Directeur WILLIAMSON de VISME, Soisy-sous-Etiolles, S-et-O, France

Madame Canivet

receives in her home in Paris a few young girls wishing to perfect themselves in French, art and music.

10 Avenue Jules Janin, Paris, France

Aloha Tour for Young Ladies

Seven interesting months in Europe, with opportunities for studying the life, customs and languages. Party of 12 and three companion-teachers. French and German taught free. Moderate cost, \$1300. Send for folder Mr. and Mrs. E. L. GULICK, Aloha Camp for Girls, Lyme Road, Hanover, New Hampshire.

District of Columbia

Lucia Gale Barber School

Home and Day School for Girls. Academic and Special Courses. Rhythm for mental, physical and artistic development. Music, Fine and Applied Arts. Highest endorsement. Social advantages. Chaperonage. Catalogue on request. Mary R. Gale Davis, P.D.M., Principal, Columbia Road, Washington, D. C.

DISTRICT OF COLUMBIA, Washington.

Chevy Chase Seminary A home school, preparatory and finishing, for young ladies. Literature, Music, Art, Elocution and Domestic Science. Campus of eleven acres for outdoor sports. Healthful location in Washington's "Suburb Beautiful." Artesian water. Mr. and Mrs. S. N. BARKER, Principals.

THE COLONIAL SCHOOL FOR GIRLS, Washington, D. C. Well balanced courses for high school pupils. College preparation. Advanced studies for high school and seminary graduates, including three years' work of college grade in English, History, Science and Languages. Art, Expression, Music, Home Economics. Open air sports and athletics. Miss Charlotte Crittenden Everett, Principal, 1715, 1725-1727 Connecticut Avenue.

GUNSTON HALL, Washington, D. C.

A School for Girls. Est. 1892. Preparatory and Academic Courses. Two years Post-graduate and College work. Music, Art, Expression and Domestic Science. Building specially planned for the school. Athletics. Mrs. Beverley R. Mason, Principal. Miss E. M. Clark, L.L.A., Associate.

DISTRICT OF COLUMBIA, Washington, 2647 Connecticut Ave. **Wilson-Greene School of Music** Exclusive Home Music School for Young Ladies. Voice, Piano, Languages, Physical Culture. Dramatic Art, Opera Concert, Oratorio, Choir. Ideal location, special social advantages with environment necessary for serious work. THOS. EVANS GREENE, MRS. WILSON-GREENE.

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Founded 1883 by Margaret Bancroft

A home for the treatment and training of BACKWARD and MENTALLY SUBNORMAL CHILDREN.

Winter quarters (16 acres) within a few miles of Philadelphia; summer schools (18 acres) at Owl's Head on the Maine coast. Enrollment limited to 50 pupils, both sexes. The school staff consists of 76 employees, including a resident physician, 10 teachers, 29 nurses and attendants, etc. Physicians who desire to retain supervision of their cases will have the full co-operation of the resident and the consulting staff. Circular on request.

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Miss Beard's School for Girls

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ABBOTT—A Home School for Boys

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SCHOOL OUTFITS—LET VOGUE HELP YOU PURCHASE THEM

Your Children Which School for Them?

Where are your children going to school? The leading schools will soon open, and you have but little time in which to decide. But, although your decision must be made hastily, it need not be made carelessly, for Vogue maintains a department that is admirably equipped to help you to a speedy and a safe selection.

Vogue's staff is actively studying the school problems that confront fathers and mothers. We have visited most of the prominent American schools, and we have at hand a large fund of special information about them.

Vogue has assisted hundreds of parents. We have advised on the choice of finishing schools, foreign schools, military academies, musical conservatories, schools for backward children—in fact, almost every variety of educational institution, both for boys and girls.

Look over the list of selected schools on this page. They are all worthy of your confidence; otherwise, Vogue would not publish their announcements. Then, if you do not find the school you are looking for, tell Vogue your problem. We will advise you carefully and without charge.

The lists of the best schools are fast filling up. Immediate action is necessary. We suggest that you write to-day if you must choose for this year. If your decision is for next year, it is not too soon to begin investigating—you can make a list of the schools that most appeal to you and arrange, if possible, to visit them during the school year.

Educational Directory

VOGUE

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New York

Connecticut



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The Curtis School for Young Boys

Brookfield Center, Conn. 39th year. 2 hours from New York. A wholesome life in the foothills of the Berkshires. Constant and careful attention to individual development. Separate room for each boy. 50 acres. Gymnasium. Terms \$700. Booklet. Frederick S. Curtis, Principal.

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For Girls. In the country. One hour from New York City. Ely Court, Greenwich, Connecticut.

The Gateway

A SCHOOL FOR GIRLS OF ALL AGES

Miss ALICE E. REYNOLDS, Principal, St. Ronan Terrace, New Haven, Connecticut.



HILLSIDE Norwalk, Conn. FOR GIRLS.

Founded by Elizabeth B. Mead, 1883. One hour from New York. Certificate to leading colleges. General and special courses. Separate school house. Small classes. Outdoor sports. MARGARET R. BRENDLINGER, A. B., Principal. VIDA HUNT FRANCIS, B. L., Associate.

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Thompson, Conn. For girls desiring general, advanced and college preparatory courses. Unusual advantages in modern Languages, Music, Art and Physical Training. Thirty acres. Mansion house and cottages. All outdoor sports. Circular on request.

THE RIDGE

A Home and School in the country for very small boys.

MRS. WILLIAM GOLD BRINSMADE, Washington, Conn.

Saint Margaret's School

WATERBURY, CONNECTICUT

College Preparatory and Diploma Courses. Thirty-ninth year. Modern equipment. Miss Emily Gardner Munro, A.M., Principal.

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A boarding and day school for girls under fifteen. BRIARCLIFF MANOR, N. Y.

MANOR SCHOOL for Girls

Eighteen miles from New York City. General and College Preparatory Courses. Certificate privileges. Special advantages in Music and Languages. For circular, address Miss Hull and Miss Huntington Principals, Larchmont Manor, N. Y.

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Robt. J. Trevorrow, A.M., D.D., Box 115, Carmel, N. Y.

EDUCATIONAL DIRECTORY

Each school represented below is recommended to the patronage of our readers

New York

New York

New York



The School

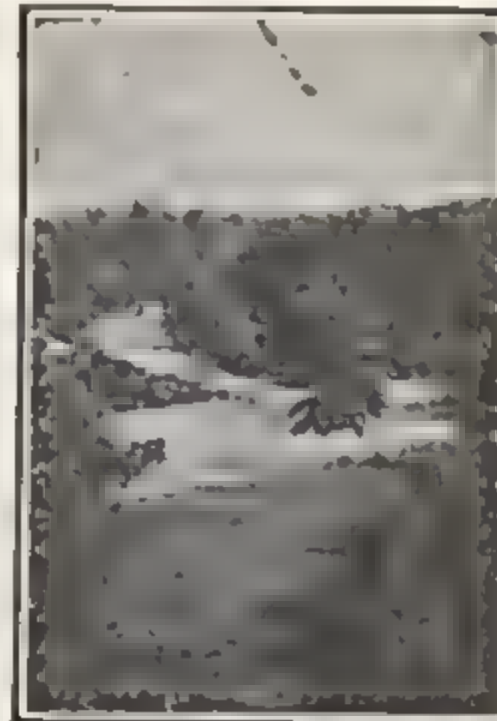
A City School With Country Advantages

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Students are required by Mrs. Semple to attend lectures given at the Metropolitan Museum, etc. Write for complete catalogue, giving references and course of study.



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For boys from eight to sixteen. A country school with every modern equipment. Booklet upon request.

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One and two-year Normal and Home-making courses. Trains for teachers of cooking, sewing, matrons, dietitians, housekeepers. The only school devoted solely to Normal Domestic Science training. Graduates occupy exceptional positions. Address Mrs. F. A. WETHERED, 105 Institute Rd., Worcester, Mass.

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Location Ideal with respect to home comfort and luxurious surroundings. The most completely equipped buildings devoted to music in America. Day and resident students may enter at any time. Illustrated Catalogue FREE.

Instructs, trains and educates after the

Rhode Island

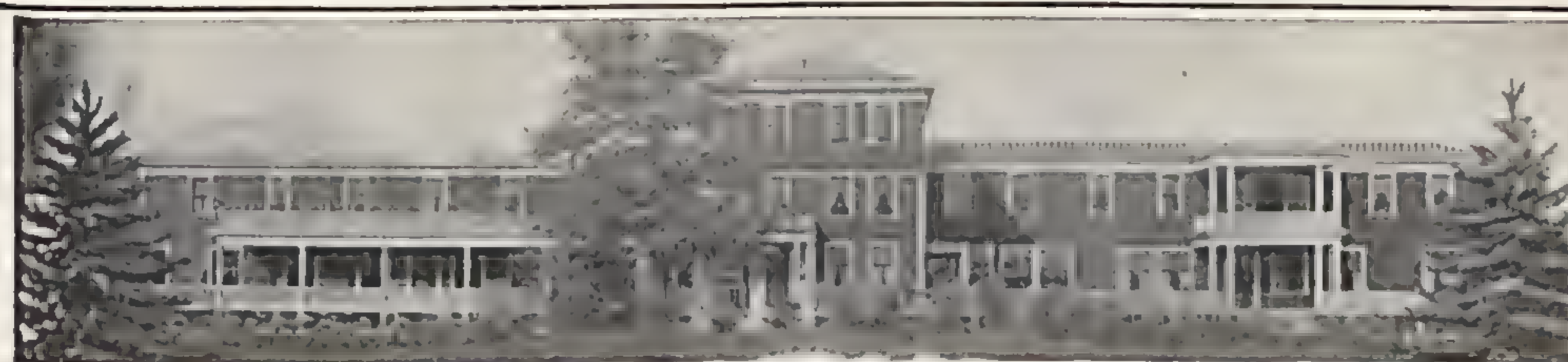
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Massachusetts

Massachusetts



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Vogue's Bulletin Board

THIS is Vogue's bulletin board of unusual shops. On these pages are nearly three hundred of the most remarkable small shops in America. Carefully classified for your convenience, these unusual establishments present their messages in very compact form.

Vogue readers know that each of these tiny announcements stands for a shop of striking originality. The writer of a prize letter in Vogue's recent contest makes this interesting comment:

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(Continued on page 12)

SHOPPERS' AND BUYERS' GUIDE

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(Continued from page 11)

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"SUITS BY POST." Smart tailored suits to your measure, \$35. Pure Irish Linen, \$20. Separate skirts for Tennis or Golf, \$6.00. Guaranteed. OTIS, 50 West 46th Street, New York.

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SCHOTZ & COMPANY, Inc. Tailored Suits—Habits—Coats. Afternoon and Evening Gowns—Fine Furs. 471 Fifth Avenue, New York City.

S. CASOLA & BROS., Inc. Ladies' Tailors and Furriers. 37 West 36th Street, New York. Telephone Greeley 4337.

L. FOX Ladies' Tailor. Late with Weingarten. Samples and sketches sent by mail. 1968 Broadway, N. Y., near 67th St. Tel. Columbus 1361

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PRIMEROSE 23 Faubourg St. Honoré, Paris, France. Creator of chic millinery for gentlewomen.

GILMAN—MILLINERY Correct Styles in French Hats, also copies from \$10 up. 358 Fifth Avenue, New York. Knickerbocker Trust Building, entrance on 34th Street.

IDA L. WEBER Toques and Bonnets. All millinery below cost. Hats from \$3 up. Mail orders, 66 W. 39th St., N. Y. Formerly designer for Jas. G. Johnson & Co.

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CONDENSED HATS FOR SUIT CASE packing. Smart, artistic, absolutely practical. Will o' the Wisp Hat, \$10. The Whim Shop 18 Huntington Ave., Boston, Mass.

Miscellaneous

WEDDING VEILS and wreaths to order from \$15 up. Write for sketches and particulars. Mail orders a specialty. Miss Allen, 9 East 43rd Street, New York. With Quiller.

SAVE SEWING TIME. Send \$1 for a Harris Combination Folder, guaranteed to make perfect bias folds, hems and tucks. Booklet free. M. M. Harris, 539 Bienville Street, New Orleans, La.

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THE RIGHT NAME for anything apply to Laura Lee Rogers Nomenclator, Plainfield, New Jersey.

WOMEN OF SOCIAL POSITION can add considerably to their incomes, or can help their friends, by writing to Mrs. C. O. Smith, West Rutland, Vt.

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THOROUGHbred Toy Pomeranians; reasonable. Strong, healthy, from imported prize-winning stock. Most fashionable breed. Order now. Miss Snodgrass, Parkersburgh, West Virginia.

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THE ALLISON STUDIO Color photography in all its branches exclusively. Sittings anywhere. 235 Fifth Ave., New York. Tel. 5496 Mad. Sq.

IRA D. SCHWARZ Home Portraits of Children. Direct Color Photography. Bath Beach, N. Y. City. Phone 1070 Bath Beach.

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MISS EDNA BLANCHARD LEWIS Real Estate and Insurance 500 Fifth Avenue, N. Y. Tel. Bryant 4688. Fire—Automobile—Life—Endowment—Annuity

Rooms & Apartments

THE ADRIENNE. 319 West 57th St., N. Y. Enlarged and improved—Annex added—new dining room and nine suites with private baths. Apply to Miss Proudfoot.

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WILLIAM BERNSTEIN. Short Vamp Shoes. (Reg. U.S. Pat. Off.). Originator; creator. Fit. Quality. Style. Send for Booklet "V." Sold at 54 W. 31st St., and 1591 Broadway, N. Y.

Shoes—Cont.

SHORT VAMP SHOES. Satins, Velvets, Cuban and Louis XV heels. Sizes 1 to 9, A to EE. Catalog sent free. J. Glassberg, Two Stores, 58 Third Ave. and 225 W. 42d St., N. Y.

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New York

MRS. H. GOODALE ABERNETHY Shopping Commissions. No charge. 37 Madison Ave., N. Y. 75 Boundary Road, London, N. W. 12 Rue Rennequin, Paris.

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HELEN CURTIS, 96 Fifth Ave., New York. General Shopping. No Charge. Circular. Bank reference. Personal interest in every order. Telephone 3286 Chelsea.

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MME. FRANCES M. MONTY General shopping. No charge. Specialty of Paris shopping. Paris representative. References. 214 West 92nd Street, New York. Telephone 2709 Riverside.

CHINATOWN SHOPPING, Mandarin coats, bags, embroidered silk kimono, dainty combining jackets, beautiful silk shawls, etc. Send for booklet. Bertha Tanzer, 9 W. 20th St., N. Y.

THE SHOPPING STUDIO. 8 West 45th St., N. Y. General Shopping. No charge. Estimates on house furnishing or wearing apparel. Bank reference. Mrs. Elizabeth P. Niehoff.

MRS. C. B. WILLIAMS, New York Shopping. Will shop with you or send anything on approval. Services free. Send for bulletin of Bargains. 366 Fifth Avenue, New York.

Shopping Commis'ns—Cont.

New York

MRS. K. E. TIRNEY. Est. 1884. Purchasing agent. Orders for gowns and tailor made suits, from measures only, a specialty. 2 West 47th St., New York. Tel. 377 Bryant.

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MRS. E. MALCOLM is particularly qualified to accompany discriminating women who wish the best that New York affords. No charge. 344 West 88th St., N. Y. Tel. 261 River.

THE UNDERSIGNED has lived in Europe and Asia—He knows the best shops, factories and values everywhere for elegant, economical, tasteful & "Period" hangings, decorations, furniture.

HE HAS BOUGHT for himself and others for thirty years. He can show or describe his work unique, distinguished, evidencing chaste taste and ripe judgment.

HE WILL SHOP with or for you, without charge, saving money, "nerves," mental confusion, physical fatigue. Henry J. Davison, Anderson Galleries, Madison Ave. & 40th St., N. Y.

MRS. VIVIAN M. DEMAREST shows free for particular and discriminating ladies who desire the best that N. Y. shops afford. Satisfaction guaranteed. Circular. 30 East 34th St., N. Y.

Shopping Commissions

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HAND-ENGRAVED WEDDING STATY, correct in every detail, produced by past masters in art of engraving. Samples on request. The Crowell Company, Springfield, Mass.

Specialty Shops

CRAFT AND GIFT SHOPS WARNING You must order early for Fall. Be our representative. Generous profits. Austro-Hungarian Co., 4 West 33rd St., N. Y.

THE AUSTRO-HUNGARIAN CO. Announces that all our flowers known throughout America as Preserved Flowers, will hereafter be known as Giebas Flowers, and so tagged.

WHEN IN NEW YORK VISIT US People will not believe the flowers are not freshly picked. For corsage & decoration too. Austro-Hungarian Co., 4 West 33rd St., N. Y.

GLEBAS INSPIRATION (The new Perfume). Violet, Lily of the Valley or Rose, \$1.50 each. Sample bottle 20c postpaid. Austro-Hungarian Co., 4 West 33rd Street, N. Y.

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THE GREEN DRAGON 24 E. 28th St., N. Y. Lucky mascot cat-card prize, postpaid, 25c. Coon doll pin-cushion, Dancing Toy. Mail order department. Telephone 3-73 Chelsea.

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THINGS QUEER AND QUIANT Removed to 25 East 59th Street, New York. Unique booklets, Brittany ware, etc. Mary G. Phillips.

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FOR TEA ROOMS AND GIFT SHOPS C. J. Dierckx, imports unusual things from untraveled parts in Europe. Wholesale, 8 Barclay St.; Retail, 34 West 36th Street, New York.

DISCOUNT SALE on all handwrought copper and brass goods and novelties. Send for circular of reduced prices. The Shop of Robert Jarvie, 842 Exchange Ave., Chicago, Ill.

THE LITTLE CRAFTS SHOP, Hartford, Conn. Importers, English Rose jars, wrapped ready for giving, postpaid, \$1.75.

BEADS; Amber, dark yellow and black; large size, finest cut. Pink Roman pearls, the latest fad in European capitals. Mail orders filled. Mrs. Dow, 22 East 34th Street, New York.

A Mile of Remarkable Shops

IF all the shops on these pages were ranged side by side in fifty-foot stores, they would extend for a mile on both sides of the street. This would be one of the great avenues of fashionable trade, a famous street of smart and unique shops.

It would be a street of surprise and wonder. Here is a little shop that makes a specialty of restoring antebellum daguerrotypes; here is a "nomenclator" who will name anything from a toy dog to a steam yacht, and across the way a woman who will plan the color scheme of your wardrobe to suit your complexion. Another shop specializes in bath boxes for the baby, and a few doors from the next corner is a shop that devotes itself to wedding wreaths and bridal veils.

So it goes—shopper, modiste, perfumer, corsetiere, favor shop, stationer and jeweler. There is nothing quite like these Vogue shops; they are apart from ordinary commerce; they are individual, they are unique.

Our readers tell us that exploring these shops is one of the pleasantest pastimes they know, and the owners of these shops say that Vogue readers are the customers they take special pains to please.

Visit the shops that appeal to you or write to them. You can be sure of individual and careful attention, because of the confidence and co-operation that exists between Vogue, its readers and its advertisers.

SHOPPERS' AND BUYERS' GUIDE SERVICE
VOGUE 443 Fourth Avenue New York

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

Specialty Shops—Cont.

MADE BY THE BLIND Hand-woven cushions, scarfs, baskets, rugs and linen and gold thread bags. The Lighthouse Weavers of N. Y. Association for the Blind, 111 E. 59th St., N. Y.

WHY NOT OPEN A GIFT SHOP for the holidays? Our special offer starts you. We supply goods on liberal basis. Forest Craft Guild, Grand Rapids, Mich.

BEADS, Spangles, Jewels, Chenilles, Gold Threads, Tapestry Silks, Embroidery Materials. Everything in this line that can't be had elsewhere. Peter Bender, Imp., 111 E. 9th St., N. Y.

THESE SPECIALTY SHOPS have many novelties that they don't advertise. Write to them or the Shoppers' & Buyers' Guide Service for more information.

Studios

THE FURNESS STUDIO has opened The Furness Studio Shop at 22 East 34th St., N. Y., and is showing Portraits, Miniatures and Prints of famous Dogs, Cats and Horses.

MINIATURES FROM PHOTOGRAPHS Artistic, Accurate and Beautiful. The Lilian George Studios, Photographers, 5 W. 58th St., N. Y. (next to Plaza). Telephone 4876 Plaza.

Tea Rooms

THE SCOTCH TEA ROOM. Breakfast, Luncheon, Tea. Orders taken for cakes and scones. Scotch shortbread and oat cakes a specialty. 31 West 46th St., N. Y. Tel. Bryant 6476.

THE STUDIO—GARDEN NOW OPEN Luncheons, 40c. Dinner, 50c. Sandwiches, cakes and pies to order. Teana McLennan, 67 West 46th St., New York.

Toilet Preparations

LA MIGNON ASTRINGENT LOTION. Reduces enlarged pores. Heals sunburn tan. Can be used on face or body. Refers to skin. 75c per dr. La Mignon Co., 18 Summer, Springfield, Mass.

DR. DYS' SACHETS DE TOILETTE and other Complexion Specialties are purest and best in the world. Booklet sent free. V. Darsy, Dept. V, 14 W. 4th St., N. Y. Tel. Bryant 3329.

Wearing Apparel

FOR SALE: Very handsome India shawl, unusual coloring. Price \$1,000. No. 31-D.

FOR SALE: Several evening gowns, afternoon gowns, tea gowns, tub frocks. Size 36-40. Never worn. Charming. Great bargains. No. 33-D.

WANTED: Size 38-40. Best quality Fall, Winter clothing. Fur set: Mink, Hudson Seal or coat. Brown dressy tailored suit. Give entire description and price first letter. No. 157-B.

GOLD color silk crepe gown trimmed with Groyal purple. Size 38. Worn twice. \$30. No. 35-D.

Professional Services

YOUNG lady speaking English and French wishes position as companion on foreign tour, good packer, accustomed to traveling. Can furnish best of references. No. 302-C.

ENGLISH CERTIFICATED NURSE receives medical or maternity cases at her own private residence in Kensington (England). Highest references from doctors and patients. Every comfort. No. 305-C.

A GOOD chance for an invalid or backward child to spend Autumn on retired Vermont farm. Can have the care of good practical nurse or help of tutor if desired. No. 310-C.

EDUCATED young gentlewoman of Southern family wishes position as companion to lady, young or old. No objection to traveling. Best of references. No. 312-C.

A WOMAN of culture and refinement, 35 years old, college graduate and member of the D. A. R., who has had wide social experience, desires position in a family where the wife's social obligations make assistance in the management of her household desirable. Has had eleven years' experience in managing servants and is an excellent housekeeper. Is a Kindergarten graduate. Would like position in Colorado or farther West if possible, or will travel. No. 313-C.

A REFINED young lady desires a position as companion. References exchanged. No. 311-C.

Toilet Preparations—Cont.

CARE OF COMPLEXION AND HAIR. My simple home treatment has given wonderful results. Information and samples on request. Agnes Graves, Goldsmith Bldg., Milwaukee, Wis.

BICHARA PARFUMS and Complexion Specialties. Scientific Complexion Treatments \$2. 15 E. 35th St., N. Y. Phone, Murray Hill 6122.

"SWEET BRIAR" Dainty Deodorizing Powder. Used extensively by particular people. Postpaid, 25c and 50c per box. Trial Size, 10c. Jean Carrington, 35 West 36th Street, New York.

JEAN WALLACE BUTLER'S FAMOUS Buena Skin Tonic. No Toilet Table complete without it. The friend of cultured women. Prepaid \$1. 422 South Hoyne Avenue, Chicago, Ill.

RITA COMPLEXION OIL, a blending of choice vegetable extracts. Cleanses, softens and freshens the complexion. 2 oz. bot. \$1.00 prepaid. R. O. O. Co. Suite 911, 225 5th Ave., New York.

MARINELLO MAIN N. Y. OFFICE, 366 5th Ave. Rita A. Kraus, Mgr., Facial & Scalp Treatments. A scientific & thoroughly reliable method. Toilet Preparations. Tel. Greeley 5527.

"MAUVE" the new face powder for fashionable pale effect. Used over white. \$1.00 per box. Parfumerie Riviera, 11 E. 30th Street, New York.

MRS. MACHALE'S ASTRINGENT for the flabby, unsightly condition caused by reducing without tightening skin. Stamp for booklet. Mrs. Macilale, 120 Boylston St., Boston, Mass.

GEORGIN INST. FOR HAIR CULTURE. Scalp treatments for women \$1.50, Men \$1.00. Preparations correspondingly reasonable. Mrs. GeorGIN, President, 306 Fifth Avenue, New York.

HEALTH COLOR. The rouge used by gentlewomen. In a class by itself. Will neither fade nor rub off, and cannot be detected. \$1.50 bottle, postpaid. J. B. Co., Rochester, New York.

LADIES, MY BOOKLET: Toilet Articles & How to Use Them; My Experience in Paris—Marvelous in Detail, free. I'll start you in business. Mme. Pomeroy, 323 W. 23rd St., New York.

PRISCILLA CLEANSING CREAM cleanses the pores, clears the complexion. Priscilla Tissue Cream softens & prevents lines. Call or write. Miss Sullivan, Facial Specialist, 27 W 46 St., N. Y.

CORNELL'S LOTION JELLIFIED cools, soothes sunburn, relieves sting of mosquito bites. Large tube 25c. McCree's & other N. Y. stores or by mail. H. F. Cornell & Co., 18 W. 34 St., N. Y.

Toilet Preparations—Cont.

SHAMPINE A medicated egg shampoo. Thoroughly eradicates dandruff. Promotes luxuriant growth of hair. Very convenient to use. Tubes 5c each. Shampine Shampoo Co., Visalia, Cal.

EYEBROW PENCIL Will not soil chamois or smear when perspiring. Black or light, 50c. Mailed, plain cover. Parisian Cosmetics, 127 St. Felix St., Bklyn, N. Y.

FLAVIA FACE CREAM. It beautifies. For all imperfections, tan, freckles, etc. Heals sunburn, will not grow hair. 60 cents postpaid. Toby Mfg. Co., 156 5th Ave., New York, or Waco, Texas.

Travel

P. & S. WARDROBE TRUNKS 9 different grades in Full Size, Pony or 1/4 Size. Steamer Size. Hat Trunks. Price \$15 to \$75. Write for booklet. J. F. Parkhurst & Son Co., 4-6 Rowe St., Bangor, Me.

TOURISTS' BOOK "MY TRIP ABROAD" A flexible leather record and guide, for travelers. Handsomely Bound. An ideal gift. Parcel Post C. O. D. \$2.00. Bert Wood, Williamsport, Pa.

UNIQUE BON VOYAGE CABINET containing a box for each day aboard ship, delivered to your friend's stateroom. Circular to tourists. Solatia M. Taylor, 56 Bromfield St., Boston.

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WILE-AWAY STEAMER BOXES. A gift for every day. Contents selected for the individual. Prices \$5 up. Elizabeth H. Pusey, 16 East 48th Street, N. Y.

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CONVALESCENCE BOXES. Filled with little amusements and comforts for the invalid. Each one individual. Prices from \$5. Elizabeth H. Pusey, 16 East 48th Street, N. Y.

SPECIAL GIFT BOXES \$10 during September and October only. Made suitable for any occasion. Send me details. Elizabeth H. Pusey, 16 E. 48th St., New York.

BABY BATH BOX Everything essential, humorously labelled in rhyme. Dainty and unusual, \$2.75 postpaid. E. R. Noyes, maker. Elizabeth H. Pusey, 16 East 48th Street, N. Y.

Unusual Gifts—Cont.

LA BOTTEGA, 400 Madison Ave., 47th St., N. Y. Unique pieces of Italian terra cotta, china, pictures, frames, book rests, suitable for wedding gifts. Artistic framing. Agent of O. Cusumano.

SPOON STRAW—FOR LEMONADE of Bohemian Glass, a practical and quaint souvenir. In gift box with vase 25c. "Studio Shop," Studios, 20 & 21, 96 5th Ave., N. Y.

THE LAVENDER SHOP. Sachets, Lavender, Lilac or Lily of the Valley with cards 50c. Skirt Hangers, Pink, Blue, Lavender, White, 50c. 631 Slater Building, Worcester, Massachusetts.

CHARMING GIFT BOXES of assorted greetings for every occasion. Very new, dainty hand-painted salutations. \$1.00, 50c and 25c. Write me. E. D. Chase, 6 Ashburton Pl., Boston.

BABY'S CRIB OR CARRIAGE COVER White net, trimmed in pink or blue ribbon and rose buds. Postpaid, \$6.75. Evelyn's, 512 Holly Ave., St. Paul, Minn.

BEAUTIFUL CREATIONS in Fancy Paper for Gifts, Bridge Prizes, Dance Favors, etc., 25c to \$3.00. Illustrated catalog free. Little Work Shop, 413 Clermont Avenue, Brooklyn, N. Y.

NATIONAL SOCIETY OF CRAFTSMEN 119 E. 19th St., N. Y. Permanent salesroom. Things artistic for the city or country home. Jewelry, pottery, glass, textiles. Metal work, etc.

600 GIFT SHOPS featured our productions last year. Jewelry, leather, wrought metal, bayberry candles, carls, folders. For illustrations address Forest Craft Guild, Grand Rapids, Mich.

YOUR NAME and Address on post card brings you our beautiful illustrated catalog, 32 pages, suggesting dainty, modest priced gifts for every occasion. Peter Paul & Son, Buffalo, N. Y.

Willow Furniture

WE RECOMMEND McHUGHWILLOW FURNITURE for town and country houses. An interesting booklet and sketches on request. JOSEPH P. McHUGH & SON, 9 W. 42d St., N. Y.

NEW YORK MAKE SINCE 1893 McHughwillow furniture is not sold through agents. Write direct to JOSEPH P. McHUGH & SON, 9 W. 42d STREET, OPPOSITE LIBRARY, NEW YORK.

READERS OF VOGUE will find the unusual of everything in this department. Reasonable prices and immediate attention.

Vogue's List of Surprises

"S and X"

Is there anything that you have wanted, wished for, longed for, and have been unable to purchase because it was too expensive—a rare bit of point lace, a mahogany table, a smart dress at a bargain?

Many subscribers have found the opportunity for gratifying their desires at small cost by searching the "S and X" column of Vogue. One pleased subscriber wrote us—"It is what I have wanted for all of three years. I sent for it and now it is a joy forever. I bought it for at least \$50 less than I could have gotten it at the stores."

Read the announcements carefully. Perhaps the thing for which you have waited a long time is listed in this issue. Perhaps you will see an opportunity of selling something valuable for which you have no use.

How to Answer Messages:

Put your reply in a stamped envelope with the number of the message written in the corner (for instance 850-A). Enclose this in an outer envelope and mail to "S and X" Service, Vogue, 443 Fourth Ave., New York. Enclose no money—wait until the advertiser writes to you.

If her answer to your letter is satisfactory, send Vogue your money order or certified check for the amount agreed upon. We will have the advertised article sent you, and will keep your money on deposit till you instruct us to send it to the advertiser, or till you have returned the article to her. Never send any article to Vogue.

How to Insert a Message of Your Own.

If you do not find below exactly what you are looking for, try a message of your own. The rate is \$1 for 25 words or less; additional words 5c each.

Professional Services—Cont.

A REFINED young Canadian lady desires a position as companion to elderly or young lady, well educated and musical. References. No. 314-C.

A REFINED young lady, well educated and musical desires position as social Secretary. References. No. 315-C.

CAPABLE, well educated young lady desires position as traveling companion. Especially fond of children. Highest references given and requested. No. 316-C.

SOUTHERN young lady, refined, cultured, competent; knowledge of stenography and typewriting, desires position as private secretary or companion to lady. Willing to travel. Best references. No. 317-C.

EXPERIENCED children's nurse would like the care of children or invalid in return for passage to England or Germany, sailing September or October. References exchanged. No. 318-C.

FINISHING GOVERNESS, certificated, wishes position as Governess or Companion, or secretary to a lady. Modern languages, music. Highest references from France, England, America. No. 319-C.

YOUNG WOMAN of good family would chaperone party to Europe or Egypt, for the winter. Strictly first class. No. 308-C.

Miscellaneous

FOR SALE: Rare old antique pie crust table; perfect condition; top, Chinese painting. \$100. No. 32-D.

WANTED: Pair of old brass Colonial candlesticks, must be guaranteed over one hundred years old. Please submit prices and sketch. No. 156-B.

STATION or theatre bus holding six passengers inside and five outside. Well built trap upholstered in leather. No good offer refused. No. 34-D.

RIVERSIDE DRIVE Section, New York. Suite of two or three large rooms and bath, with board. American basement, private house. Exclusive home life. References exchanged. Permanent. No. 36-D.



ANNOUNCING the opening of our New Store on Forty-second and Forty-third Streets, between Fifth and Sixth Avenues, September second, nineteen hundred and thirteen.

This most accessible location, which is practically the geographical center of New York City, is easily reached by all surface cars, subways, and elevated railroads, as well as being close to the New York Central and Pennsylvania terminals.

Our patrons and the public are cordially invited to be present.

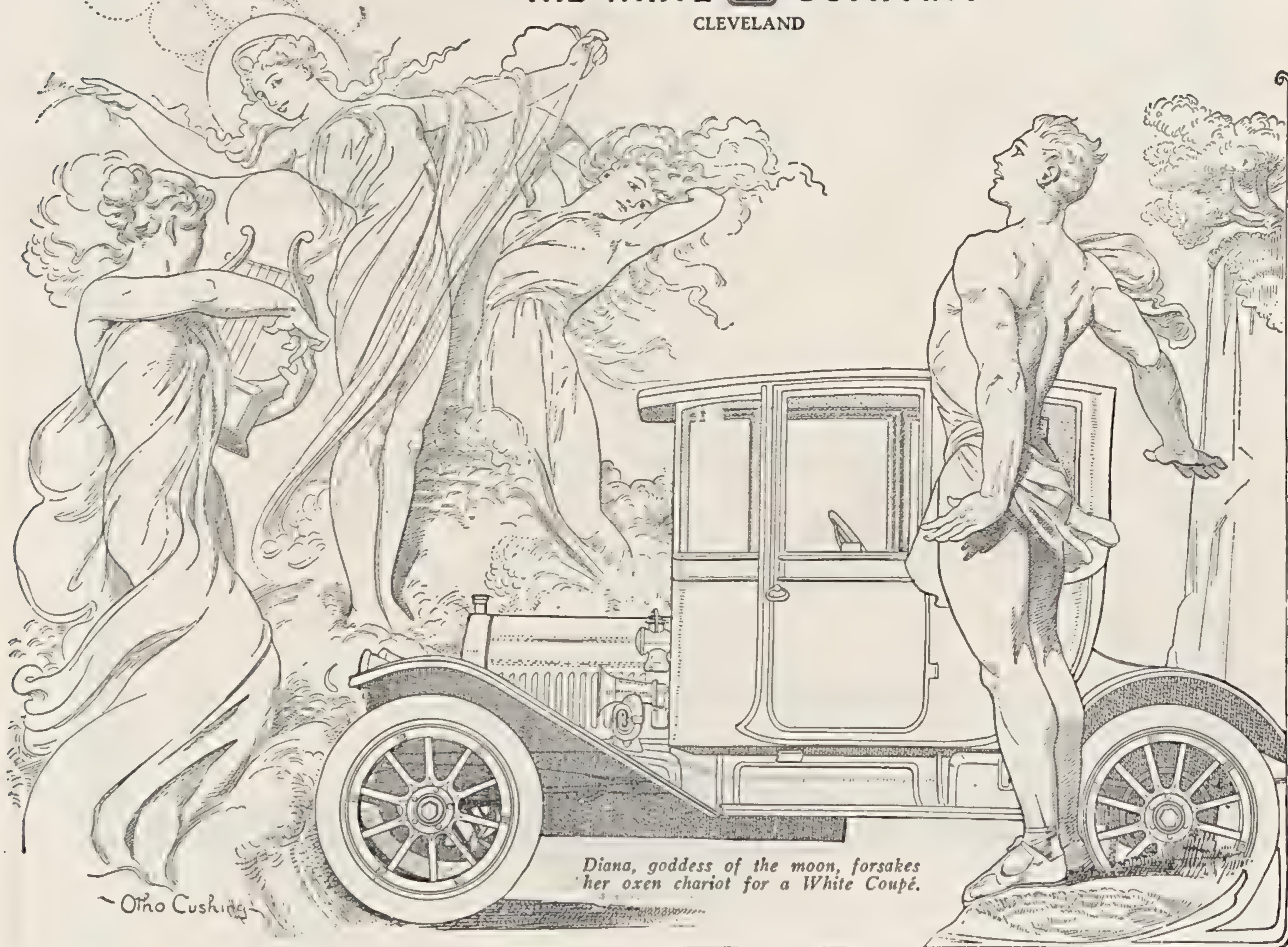
STERN BROTHERS
NEW YORK



Grace

THE WHITE coupé is the car she has always wished for—light, beautiful, swift and far running. Here are found the safety and simple operation of the electric vehicle, combined with the flexible speed and touring possibilities which only the gasoline roadster can give. Primarily *her* car for *all* purposes, its power and convenience also make the White coupé the preferred car for *his* town and winter use.

THE WHITE  COMPANY
CLEVELAND



Diana, goddess of the moon, forsakes her oxen chariot for a White Coupé.

Some Landmarks in

VOGUE'S PROGRESS

*From a Magazine to Amuse
to a Magazine to Use*

THIS column is written for the woman who has not missed one number of Vogue since the beginning. Others, of course, may read it. But they read it at their own risk—over her shoulder.

With you, most constant of constant readers, we want to make a little tour through this number. Look first to the right, and upward. An inch below the two Greek ladies you will find this inscription, "Whole No. 982. For almost the thousandth time, then, we are reading together the fashion news and the general news, the articles of special interest, the society calendars, and the book reviews.

But as we explore this Vogue, we shall find two or three *special* pages. They will interest you because they are the landmarks in Vogue's progress from a magazine to amuse to a magazine to use.

"ICH DIEN"

For example, page 114. It tells about the Shopping Service. Week after week we smile when those who have hesitatingly sent us their first commission return post-haste with a dozen new orders. Month after month more women convince themselves in this way that the splendid shops of New York are no farther away than the nearest letter-box.

Page 2 shows how we introduce Vogue to new and semi-new readers—more as a friend than as a magazine. In our recent prize contest we received dozens of letters that described Vogue as a living, breathing identity—a human being. To you, our oldest friend, this will not be surprising! But can you think of any other magazine that comes every day into such intimate contact with its circle?

You, of course, have long known the comfort of using a Vogue Pattern, and you have carefully tested the excellent effect of the garments made from these designs. Page 116 is printed here only in the hope that our later friends will preserve it for reference in all times of dress perplexity.



SEPTEMBER 1, 1913

VOL. 42. NO. 5
WHOLE NO. 982

COVER DESIGN BY FRANK X. LEYENDECKER

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VOGUE is published on the first and fifteenth of every month, by The Vogue Company, 43 Fourth Avenue, New York; Condé Nast, President; M. L. Harrison, Vice-president; Barrett Andrews, Secretary. Cable Address: Vonork.

Subscriptions for the United States and Mexico, four dollars a year in advance. For foreign countries in the postal union, five and one-half dollars a year. For Canadian delivery, postage must be added at the rate of \$1.25 per year. Remit by check, draft or postal or express money order. Other remittances at sender's risk. Single copies twenty-five cents.

Manuscripts must be accompanied by postage for their return if unavailable. Vogue assumes no responsibility for unsolicited manuscripts except to accord them courteous attention and ordinary care.

Change of Address.—The address of subscribers can be changed as often as desired. In ordering a change of address both the old and the new address must be given. Three weeks' notice is required.

Entered as second-class matter February 16, 1910, at the Post Office at New York, N. Y., under the act of March 3rd, 1879.

The Next Vogue is the

FORECAST OF FALL FASHIONS NUMBER

*Dated September 15th
On Sale September 15th*

WHEN you open the next Vogue you will be greeted by the earliest word from the great French fashion openings. After seeing what the long summer weeks of secret activity have brought forth, it will be an easy matter for you to choose the first new things for your autumn wardrobe.

LOOKING FORWARD

And you will soon need new things—no doubt of that. On August 11th last the summer colony at Bar Harbor woke up to a temperature of 54 degrees. There always comes a morning—usually in September, but sometimes earlier—when one's hot weather attire feels suddenly thin and inadequate.

Here is the real value of the next Vogue. It tells what will be in fashion three, five, a dozen weeks hence. Forewarn yourself with its advance information; then you will buy your new clothes *with* and not against the coming mode. You will have the pleasure of discovering, two or three months from now, that the gowns or hats you are buying to-day will hold their style even after the fashions have crystallized into their hard and fast forms of next winter.

SOME NEW THINGS

Shoes for the new season are already showing several interesting variations. Some of the smartest dancing slippers will be laced with cross ribbons, just as the Greeks used to lace their sandals. Blouses will be trimmed with chiffon and fur; and speaking of fur reminds us that the next Vogue will illustrate not only a number of handsome coats, but also some of the small, new, fur neck-pieces.

The next Vogue but one—the Autumn Pattern Number—will, of course, contain our formal showing of Vogue's Autumn and Winter patterns. For the benefit of very forehanded people, however, we shall give in the next number an advance exhibition of seven pages of the new Vogue patterns.



Photograph from Aimé Dupont

MRS. STUYVESANT FISH

Mrs. Fish has assumed a large share of the summer's entertaining at Newport, giving not only her Mother Goose Ball, but likewise a very successful "thé dansant" and several dinner-dances



THE AUTUMN MILLINERY HARVEST

IT was during the reign of King Charles VII that the hat first made its appearance in France. At that time it was a very modest little affair, closely resembling the rolling-brimmed sailor which is so universally worn by children today. Designed by some eminently practical person, its sole object was to protect the head, and, at first, it was worn only on rainy days.

Oddly enough, the first really frivolous hats were worn by men. King Charles set the ball a-rolling by having his hat made of crimson velvet braided in gold. Later it became the fashion to tuck a small plume in the hat band, then another, and another, until, at the beginning of the seventeenth century, all the dandies at the court of Louis XIII were wearing the picturesque, much be-plumed *Castor à la cordelière* with its wide, supple brim.

During all these years the hat had been sadly neglected by the fair sex, and it was not until the days of Marie Antoinette, when panniers could be made no larger, and head-dresses could be made no higher, that Parisiennes, ever in search of novelties, suddenly bethought themselves of the hat, and lo!—atop their powdered heads it was perched where it served as a "plateau" for a bewildering array of bows, frills, torsades, aigrettes, and plumes such as was never seen before—nor since. Doorways had to be enlarged to permit fair ladies to enter without ducking their heads, and when they rode in their carriages they were obliged to get down on their knees, or else sit with their heads out of the window to avoid disarranging the imposing structures. Compared with such elaborate creations as the *chapeaux à la Marlborough*, the hats of to-day are very tame little affairs. Yet, which of us has not clung desperately to the edge of the seat of a limousine to keep from breaking an 18-inch aigrette?

OH, THOSE PROPHETIC SOULS!

Modistes predict that the hats of the coming season will be very simply trimmed and rather flat, and that a great deal of ribbon will be used. They then proceed to open *tiroir* after

Though, As Is the Way of All Prophets, Milliners Equivocate in Words, Their Works Speak in No Uncertain Accents—Hats Are to Be Small or Medium, Velvet Is Supreme, Black the Reigning Color, Feathers the Dominant Trimming



A designer who can fill his shop with hundreds of creations, each as original and beautiful as these two, one of figured velvet bearing a great fluff of green tulle, the other superbly winged in Malines lace, deserves to be mentioned among the six milliners of Paris

tiroir, and display wonderful creations with very high, flaring brims and exceptionally long aigrettes. They tell us that black velvet only is smart, and then, in the same breath, show us charming hats that are not black at all!

However, several hours spent with the most famous modistes in the world revealed the fact that ninety-nine out of each hundred hats shown for early fall wear are black. Indeed, black velvet is so popular now that, arguing from precedent, it will soon lose favor.

HATS FAMOUS IN A DAY

Styles in hats change over night. On a certain day a new hat appears; on the second day one discovers the modiste and walks off with the treasure, only to awake on the third day and find that it is no longer chic; that it has been replaced by another which fills the heart with envy, verdant and poignant.

For the moment, modistes are showing nothing very startling in the way of shapes, although there is a great variety. In general, hats are small or medium sized; yet, here and there, one sees a few really large hats.

The highest crowns are seen *chez* Reboux. Here most of the hats are small, and are trimmed very high; often the trimming is posed on the top of the crown. This pose is most effective when ostrich feathers are used; and, by the way, ostrich feathers are back in favor once more—not the slender, straight, uncurled *couteau* of last winter, but a full ostrich plume, curved and slightly curled. Instead of flowers, Carlier and Maria Guy are using small tufts of slightly curled ostrich in the most vivid Empire shades.

The Carlier hat sketched on this page is of black velours *frappé*, trimmed with a huge bow of green tulle of the shade known as *gauffré*. It is a style borrowed from the days of Louis XVI. Very chic is the black velvet turban shown in the same sketch. The wings are of wired Malines lace, and there is a tiny pink rosebud over the left ear.

A smart, large hat from Marcelle Demay, called "La Frivole"—for very frequently hats, like gowns, have names—is sketched at the upper left of page 20. It is of a dark marron shade of velvet, its somberness relieved by clusters of tiny, enamel flowers in delicate, pastel shades. Velvet in the same shade of marron—known as *marron d'Inde*—is used for the crownless, Turkish turban known as "Thomass." Of black velvet, untrimmed save for a bow of black faille, is the Demay "tam" known as "Raphael," shown in the same sketch on page 20.

In an effort to find something to replace paradise, which has grown very rare of late, Marcelle Demay is offering a new plumage which she calls *oiseau du manteau de velours* (bird of the velvet mantle). Although it is finer and more supple, it is not unlike the short-lived Goura of last spring. In a dark shade of marron it trims "Jacquot," the toque of marron velvet shown in the last sketch on page 20.



A large, soft-brimmed hat, wired to the drooping curves of a leghorn, is relieved from somberness by enameled flowers. From Marcelle Demay



A strip of velvet, "marron d'Inde" in color, is wound once about the head, leaving bare the crown. From Marcelle Demay



The helpless tam-o'-shanter is being pulled and poked into a hundred modish shapes to suit every type of face. Marcelle Demay pulls hers high on the left

MILLINER OF THE SMALL HAT

The Lewis walking hat of navy blue velvet, shown at the lower left of this page, is banded with soft, rich, grosgrain ribbon in the same shade, and is trimmed with white wings. Lewis is showing no really large hats. Many of his small hats are aglitter with jet.

Lewis is making much of the long *couteau*, whether of aigrettes, small feathers, or tulle. A *couteau* in tiny feathers of a rich yellow shade is very effective on the hat of marron velvet, shown in the next sketch. The soft crown is banded at the base with marron velvet placed below a ruche of yellow corded ribbon.

A MODISTE LOYAL TO FLOWERS

Alphonsine alone remains loyal to flowers, and uses them in a most effective way. Those shown in the second sketch on page 21 are the daintiest affairs imaginable for they look like fresh moss rosebuds. Close examination, however, shows that the inside petals are made of silk, each one edged with the narrowest galloon, and that the outside petals are of mossy green, figured velvet. The hat is of very supple, Nattier-blue felt, nicely fitted over a rolling brim of black velvet, and posed to show the line of the coiffure at the left.

Alphonsine's hats are, for the most part, of



A hat not striking in shape or color, but which attains a quite amazing smartness when rightly posed. Lewis is the designer

From the peak of a brim turned sharply at the left rises a long feather "knife"—a motif which Lewis is playing strongly

Marcelle Demay substitutes a new plumage, "bird of the velvet mantle," for the expensive paradise feather



Alphonsine's largest hat; tailless ermine spreads over the crown and brim, and the black-tipped tails are used to edge the Mercury wings



Little wonder that, when all others have deserted them, Alphonsine remains loyal to flowers, for none use them with such unfailing charm

medium size. Her largest hat is shown at the left of the one just described. The crown is of ermine, with the skins running from the summit of the crown and spreading out on the black velvet brim. The Mercury wings are of black velvet, fringed with ermine tails.

Of all the modistes in the rue de la Paix, none is more widely known than Carlier. Madame Carlier never makes really large hats. One of her most charming small hats, which is almost an exact copy of an Empire bonnet of 1810, is shown in the lower left corner of this page. Of ivory white satin brocade, it has a narrow, curved brim of wired lace, partially veiled with black tulle footing. The streamer of black velvet which crosses the crown is held on the right side by a tuft of vivid cerise ostrich feathers. The hat of black velvet and satin with the flowing white ostrich plume, shown in the opposite corner, is suggestive of the hats worn during the reign of Henry II.

Madame Carlier has very definite intentions for this winter. "At first," she says, "I will make only little velvet toques swathed closely with tulle and trimmed with little tufts of feathers posed like aigrettes at the top of a long, velvet stem. I will also use as trimming bandeaux made of butterflies and cabochons made of the same birds to put at the bottom of feathers or aigrettes. Besides, I shall use much tulle and ribbon on semi-dress hats. I will continue to make hats in the sailor style with crowns of supple velours, satin, and taffeta. I will also make some picture hats, extremely short on one side and exaggeratedly high on the other. This high brim will be



Empire is this Carlier bonnet of white brocade and lace, splashed with a tuft of bright cerise ostrich and floating a black velvet streamer



Bound about the brim as if to hold it to its extravagant flare is a ruche of feathers which finishes in an absurdly long "couteau." Virot model



Nothing could be more dignified than the sweep of black velvet on one side and the fall of ostrich on the other. From the Maison Carlier



On a Virot model a big crown is scantily wreathed in paradise, and so tall is the aigrette of paradise it seems to tilt the floppy brim

The brim of a black moire hat sweeps upward at the left and above its highest point mingle two handsome tufts of paradise which originate, one inside, and one outside, the brim.
A Lewis model

covered with feathers which will fall over the shoulder. In all trimmings I will use much jet."

Virot is using black velvet, black velours frappé, black panne satin, and a new shade of dark green, known as "mélèze." Her most successful large hat is made of black velours frappé, with a tall aigrette of paradise and a scanty wreath of paradise around the crown. This is sketched at the top of the page.

Black velvet is also used for the flaring brimmed hat shown in the middle of page 21. Its only trimming is a stiff little ruche of tiny white feathers and a long *couteau* of the same.

Virot also uses skunk and ermine. Very becoming to a girlish face is her "Manon," sketched at the bottom of this page. It is of black velvet trimmed with ermine. Black panne satin and black ostrich feathers are used for the smart turban shown in the same sketch.

With the exception of Reboux, who still shows a fondness for blocked crowns, most of the modistes are making hats with soft crowns. They all agree, however, that dark colors only are chic. There is a total absence of colored embroideries and brocaded ribbons. Some hats are made entirely of jet, or colored beads.

E. G.

WORD FROM THE OPENINGS

The principal influences in the new modes are the styles of the period of Louis XIII, the Empire, 1830, and the Second Empire. The silhouette will demand not only flat hips but a flat bust. To accent this many waists will be cut with a low, square corsage, and a high, uncurved waist-line. There is a new tendency in skirts, too. Full at the waist, they are often draped up in back instead of in front. The flaring tunic grows daily in popularity. As to coats, they are hip length and semi-fitted, a style which naturally leads in the bolero. In strong contrast to this style is that of the full-length Russian blouse.

The cloths that promise to have most favor are *velours de laine*, ratine, duvetyn, and velvet; and everywhere everything is trimmed with fur.



Brimmed not at all, as round as well may be, and bound with a curled up edge of ermine is this girlish Virot model

A Virot hat almost as brimless and almost as high as a drum-major's hat, and quite as shiny; but with the feather at the side



A tiny, dark blue velvet shape haloed with a wired transparency of lace, high at one side and dropped to soften the line of the brim at the right. Model by Marguerite and Léonie

Given a wearer of superb carriage, and no hat of the season could be smarter than this Lewis model of velvet, with its splendid sweep of line. The sharply rolled brim is softened by a moire band


A bonnet of much piquancy is this confection by Marie Louise. Dark brown taffeta is shirred over the little scoop shape which is turned sharply up at the back and trimmed with a great, looped bow of the taffeta

This is Georgette's low-crowned, stiff-brimmed model of black velvet, which she trims with a twist of tulle about the crown and a butterfly of black velvet with gauzy edgings of tulle

Léontine offers another new version of the popular tam-o'-shanter. On a flat brim she shirrs a full crown of velvet, and at exactly the right point she shoots out a slender plume of ostrich

IMPORTATIONS FROM FRANÇOIS

NOT THE SIZE NOR EVEN THE SHAPE STAMPS A HAT AS INDUBITABLY OF THE NEW SEASON,
BUT ITS RICHLY DARK COLOR AND ITS SCANT TRIMMING, POSED AT JUST THE PROPER ANGLE



One of the few instances, this, of a dark hat adorned with light plumage. High above the small, black velvet shape, shelving abruptly upward at the back as the mode directs, tower four ostrich feathers—two green, two salmon pink

From the tip-top of an all-crown, no-brim vivandière hat of brown velvet, designed by Varon, starts a brown fantasy feather which mingles glints of bright red in its flame-shaped points and clasps a delicate, vivid feather tendril

A very small hat which, at a first glance, looks like a very large hat, is this black velvet Reboux model. Using the draped crown as a support, two extravagantly long, broad ends of velvet spread wing-like across the back far beyond shoulder width. Simple as it is, this* is an extremely effective hat

One of Lewis's famous three-piece sets of hat, cape, and muff. Above the black velvet hat brim fluffs a crown of tailless ermine, and erect in front stands a twist of the velvet. The quaint shoulder cape is of the velvet collared with ermine, and the tiny muff is of the fur edged with the velvet

The usual order of trimming is here reversed with somewhat startling effect. A dark blue feather trails across the flat top of a turban of braided, blue velvet ribbon and expends the remainder of its unusual, heavy headed length at the front. Chic, indeed, is the military chin-strap of blue velvet

HATS FROM TAPPÉ, INC.

ONE COULD SEARCH MANY MILLINERS' WINDOWS AND
MANY LONG BOULEVARDS AND YET FIND NOTHING BUT
VELVET HATS, AND MOST OF THEM BLACK VELVET

The FILMIER the FABRIC the HEAVIER the TRIMMING



The plaited peplum is adopted by a blouse which with the filmiest of fabrics—chiffon and frilled net—contrasts a trimming of fur



A new combination of old materials in a white marquisette blouse with a shawl collar, narrow cuffs, and a wide girde of black moire



About a black velvet turban spreads a halo of fine black lace, its line broken by a fantasy feather trimming



Here a touch of novelty in a broad neck-band of velvet which catches up the chiffon blouse frill

BLOUSES FROM ALICE MAYNARD



Fronds of aigrettes spread like an open fan about the front of a small, black velvet hat banded with white moire

THE new blouses are made of chiffons and silks and the office of net seems to have been reduced to the fashioning of plaited frills for their adornment. In the waist shown at the upper left of the page, white chiffon is vested with brocaded white velvet which is almost veiled by a wide net frill. Here the fickleness of fashion imposes a trimming of brown fur on the gossamer materials of the blouse. There is a soft, plaited girde of white silk moire, and, as in many of the new waists, a plaited peplum falls below it. The sleeves are on the bishop order and are bordered in fur.

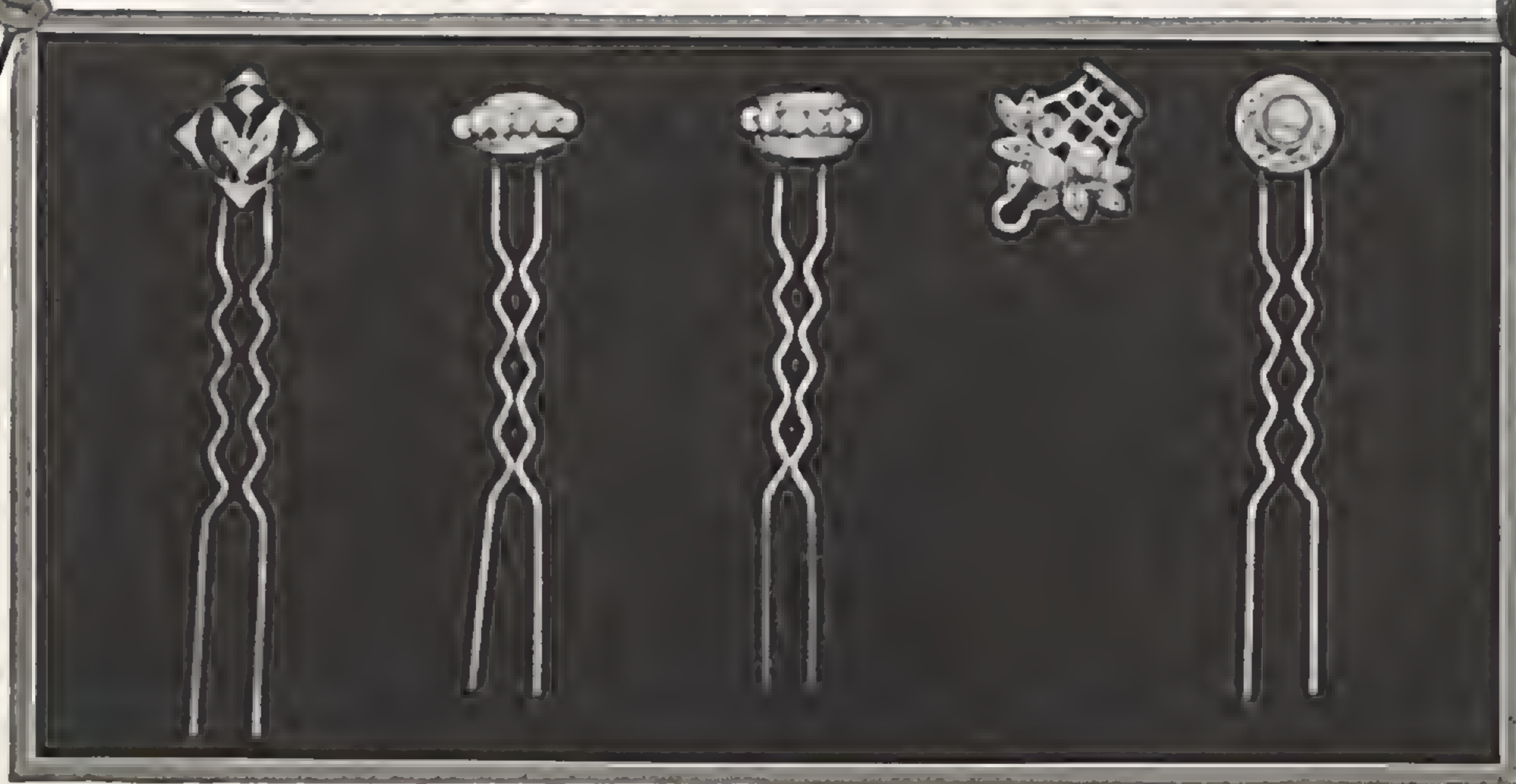
A practical use which the season makes of moire is illustrated in the waist shown at the upper right. Here it forms the shallow, roll collar, the cuffs, and the broad bowed belt, on a waist of white marquisette which veils a net and lace underwaist.

Quite a becoming conceit is suggested in the band of black velvet which is shown in the photograph at the bottom of the page. The waist is simple in style, although it shows quite a new treatment of the gathered ruffle which outlines the neck. This is caught at the sides under the velvet band so that it stands somewhat in the manner of a Medici collar. The sleeves are of the loose, bishop style, trimmed at the wrist with a black velvet band which runs through buttonholed slits and draws the fulness in so that it falls in a frill over the hand.

Waistcoats are developed charmingly on many of the diaphanous blouses of the season. The pointed front of one particularly attractive model (not illustrated) extends to considerably below the waist-line. Many flowered silk models come in colors to match the suits with which they are to be worn; they are of various smart cuts and lengths.



The flat hatpin of enamel in solid or iridescent colors, with or without a pearl center, is new

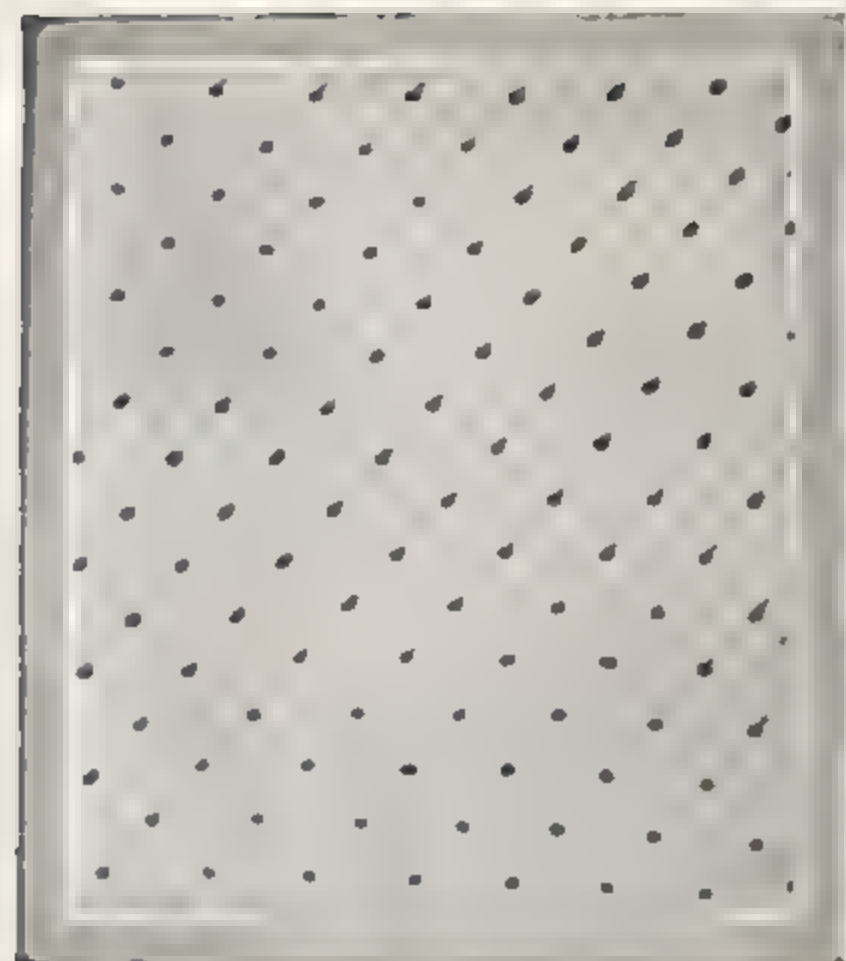


These little jeweled hairpins are used to catch the veil close to the hair at the sides of the coiffure. Hatpins and veil-pins from Altman

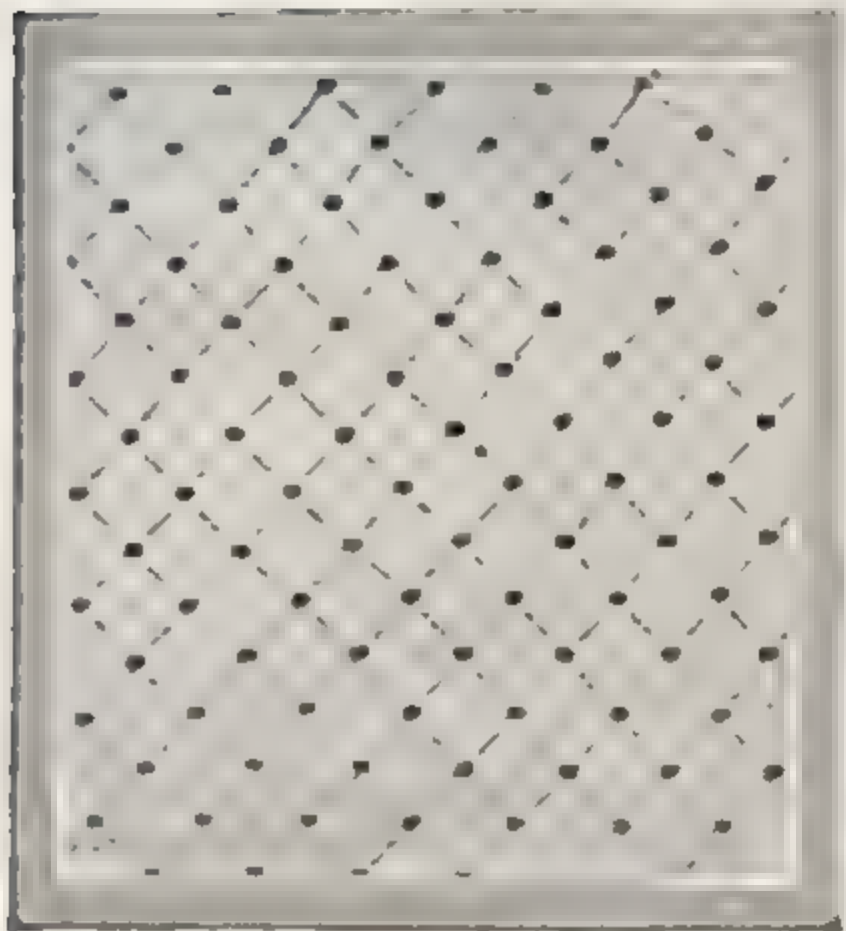


Pins with round or oblong crystal heads are newer than the pearls or colored stones of the spring

A very flattering veil is this, of fine-meshed, taupe silk, delicately patterned at the edges. Veils from Aitken



A single mesh veiling with a knot of chenille is good style, season in and season out



A single mesh of flesh color and white knotted with black



A costly mingling of fur, paradise plumage, and velvet, manipulated by Lewis's clever fingers, gives this charming result



The line that sweeps abruptly up at one side and descends as sharply at the other is much in favor with French milliners



The new, broken-mesh, shadow-lace veiling is most becoming

HATPINS STILL RETAIN A MODEST SIZE, VEIL-PINS ARE PRETTILY JEWELLED, AND VEILS THEMSELVES ARE OF THE LIGHTEST SILKEN MESHES



The headdress that has brought all London to see Miss Teddie Gerard in "Hullo! Ragtime." Miss Gerard swathes her head in gauze and allows a single thickness of it coquettishly to veil her brilliant eyes; at the side, rising on tremulous stems of jet, are two great, scarlet poppies



Jeweled slides to slip over the braids of a coiffure are now very smart, and are used to supplement the fillet of brilliants with its fan-like ornament of white crosse aigrette. Posed by Mme. Jolivet. Jewels from Marret Frères, Paris



Oddly suggestive of the hen pheasant headdress of Rostand's "Chanticleer" is this cap of lace buttoned tightly beneath the chin. A clever fashion, by the way, for the woman whose throat has no longer the firmness of youth



Pretty Miss Vera Maxwell, of the Empire Revue, London, frames her charming head in this novel manner. Bands of Venise lace edged with a thread of diamonds are used here



A flexible lattice of jewels, a great butterfly of gauze supporting a snowy aigrette, and, looped over and under the lattice, a long rope of pearls—a far from simple coiffure, but effective as worn by Gina Palerme of the London Adelphi

THE PRETTY, YOUNG ACTRESSES OF LONDON AND PARIS
SEEM TO VIE WITH ONE ANOTHER IN THEIR EFFORTS TO
PRODUCE THE MOST ORIGINAL HEADDRESS OF THE SEASON

EACH A LAW UNTO ITSELF IN DETAIL,
YET NONE THE LESS AN EXPONENT
OF ONE GENERAL, ACCEPTED MODE

(For fuller descriptions see page 29)



All sense of congruity was ignored when this toilette was planned. Though a summer costume, it presents a coat long as that of any mid-winter suit and liberally banded with fur; in contradiction to this wintriness is the extremely low, lace underblouse



A frock of white taffeta collars, cuffs, and tunics itself in a most independent way, accepting alien ornamentation only in a twelve-inch hem of embroidered chiffon and tiny bandings of entredeux



The prettiest gown at the Casino was, by the same token, the most wayward one. Instead of posing its frills at the hips, as almost every other frock did, it began them at the heels and ended them at the knees under a charmingly misplaced sash

DEAUVILLE CAN DO NO WRONG

Whether This Paris-by-the-Sea Too Literally Obeys or Even Wantonly Violates the Commands of Fashion, Its Reputation As the Smartest of Watering-Places Remains Unimpeachable



Over a scant skirt of black charmeuse drop three delicate tulle tunics, stiffened each with a taffeta binding at the edge

DEAUVILLE is at last having real summer weather—just the kind that makes one enjoy a game of tennis, a swim, and then a fluffy gown. The summer colony is even larger than usual. Because of its proximity to Paris—Deauville is only three hours' distance by rail or by motor—it is an ideal summer resort, and so each week-end brings hundreds of pleasure seekers.

Here, in mid-August, I see the same faces that I saw in Paris in May, in St. Moritz at Christmas time, and in Monte Carlo in February. Mr. and Mrs. Joseph E. Widener arrived at the Normandy Hotel some time ago, and not long since Mr. Anthony Drexel anchored off Deauville in his yacht, *La Sayonara*. Don Luis d'Orléans Bourbon is here as the guest of Mrs. Potter Palmer.

While shopping in the rue Gontaut Biron a few days ago I saw Mrs. Palmer wearing a half-length, loosely belted coat of white *velours de laine*, beneath which hung a plaited skirt of embroidered, white voile. She wore a large, black velvet hat bordered in white chiffon.

In the early morning, a few days ago, I saw Madame Jean Stern playing tennis. She wore a white serge skirt and a Nattier-blue sweater. Mr. Craig Biddle is a daily devotee of the tennis court here.

THE REIGN OF THE WHITE GOWN

Because of the high temperature the dress of the hour is white. White chiffon, white taffeta, white tulle, or white voile—with now and then a white tailor-made of serge or cloth. With these white dresses are usually worn one of the new coats. These are so big and loose that they slip back from the shoulders and the lapped fronts are tucked under the left arm. They are in a flaring, kimono style, fall to the knees at the back, and are slightly shorter in front. They come in turquoise, gold, cerise, emerald, and violet *velours de laine*; invariably they are bordered with five rows of stitching, no more, no less.

Conspicuous in the midst of a hundred pretty white frocks which fluttered in and out of the Casino at lunch time I noted the smart frock of violet faille sketched at the left on the opposite page. The long blouse-coat was decidedly new, and the blouse, instead of having the customary surplice closing, was closely fastened at the throat, then opened over the chest in an inverted V. Something else new in the way of a semi-coat is the sweater of finest Jersey, collared sailorwise, loosely belted, and worn open to the waist-line. These sweaters are long enough to cover the hips.

Positively no straw hats are worn at Deauville. The smartest ones are of *velours de laine*, camel's-hair, taffeta, moire, and satin, often in brilliant mandarin blue, king's blue, and raspberry, to match the coloring of the new sweaters. There are also to be seen many hats of black oilcloth, white moire, faille, and black velvet.

THE FRILLED SILHOUETTE

The most noticeable thing about the thin, summer frocks is the abundance of frills and flounces, so it is safe to acknowledge publicly that skirts are to be fuller. In fact, the silhouette has been gradually metamorphosed by the ever-increasing number of flounces, stiffened and otherwise. The popular three-flounced skirts are particularly smart, and I think their real origin is traceable to the Paquin model of black tulle which appeared in an early autumn number of *Vogue*, last year. The skirts of all the thin frocks, whether they be flounced or no, are very full. Bishop sleeves of chiffon are very smart, and they appear quite often on the diaphanous evening gowns.

The prettiest gown I have seen at the Casino



Tucked where it is not plaited is the bodice, and plaited where it is not tucked is the triple tunic

for some time is sketched on the right of page 28. It shows a new arrangement of frills. They are placed at the bottom of the skirt, instead of at the hips. The overskirt, of white chiffon, veils a band of canary-colored taffeta.

A frock which tends toward more than usual fulness at the hips is sketched at the right on this page. It is of black liberty satin with a plaited tunic of black tulle. A bit of ermine and a frill of tulle border the corsage, which opens over a plastron of chiffon and lace. E. G.



T H E B A L L - R O O M S C E N E A T T H E "C R O S S W A Y S"

An event which, in picturesqueness as well as in social importance, marked a fitting climax of the Newport season, was the Mother Goose Ball. Over the several hundred guests assembled in the magnificent ball-room at the "Crossways" Mrs. Stuyvesant Fish waved a magic wand which turned time back to the days when Snow White and Little Boy Blue were her guests' contemporaries

Photograph from Almé Dupont

MRS. STUYVESANT FISH'S NEWPORT BALL

Out from the Pages of a "Mother Goose" Book,
Set Booth-Like at One End of Mrs. Stuyvesant
Fish's Ball-Room, One after Another Stepped
the Quaint Characters of the Childish Rhymes



The hostess of the Mother Goose Ball, Mrs. Stuyvesant Fish, took the rôle of Queen of the Fairies. From the electric bulb on her wand to her silver slippers, laced with diamonds, she was a glittering mass of jewels and spangles

"THE Mother Goose Ball," quite the most brilliant entertainment of the Newport season, was given by Mrs. Stuyvesant Fish, on the evening of August first. On this occasion not only her ball-room, but the exterior of the house, and even the grounds around it, were transformed into a place where dreams come true. Spotlights sprinkled far and wide about the grounds shed upon the guests floods of light, peopled with big black cats that blinked their electric eyes as they guarded the piazza.

AN UNFAMILIAR "CROSSWAYS"

From the piazza the guests entered the familiar hall of the "Crossways," familiar no longer, but done into a fairy scene right out of the prettiest picture-book. Flanking the sides of the hall were sheaves of wheat interspersed with miniature forests of cat tails and great, golden sunflowers; hanging by their claws among the wheat and peering out from every corner, were small, black cats, their eyes shining in the elec-

tric light as wickedly as ever they do in the gloom of a haunted castle. Among the stalks of the sunflowers gleamed the rough skins of iridescent, green frogs, and their hoarse croakings added a weird realism to the scene.

On the railing of the balcony which overlooks the entrance hall, perched great, white geese, with swirling festoons of smoke plant caught in their bills. Flying athwart this background on her broomstick was the witch of ancient tradition, wrinkled, and old, and most fascinatingly ugly.

THE ENCHANTED BALL ROOM

From the hall the several hundred guests wandered into the ball-room, which was undecorated save for a huge Mother Goose Book which stood at the end of the room. When all were assembled in the ball-room the lights were turned out and a spotlight was thrown upon the Story Book. Mother Goose stood by to superintend the turning of the pages by her goose: the goose turned a page, out walked Old King Cole with



Mr. Stuyvesant Fish, the host of the magnificent ball given at his summer home, the "Crossways," at Newport



Photographs from Aimé Dupont

Disregarding race, creed, and color. Mrs. Albert Gray, as an Oriental, Mr. G. Lawrence Perkins as a Scotchman, and Mrs. Stuyvesant Fish, Jr., as a gypsy, foregathered for their photograph



Miss Edith Deacon, with Mrs. Arthur Scott Burden, went as The Brothers, in blue blouses, red breeches, white stockings, and black shoes

his pipe and his bowl, and after him came his fiddlers three. Old King Cole and his attendants grouped themselves about the book, and as each character emerged the group increased in numbers until it formed a semi-circular frame for the scenes which followed.

FROM A WITCH'S CALDRON

First, there appeared a big caldron and the lights were turned on full to disclose the Witch Dance. When the dance was finished the Witch brewed a magic potion in the caldron, and went to see what her brewing had brought forth. As the first result of her brewing three little imps popped out of the caldron, and her second brewing brought forth a tiny fairy who did a pretty little dance and then, with the caldron, disappeared into the Mother Goose Book. When the caldron disappeared, Snow White, who in fairy-book lore was rescued by the dwarfs, stepped out of the book; then came Mary, Mary Quite Contrary who, for lo! these many generations, has failed to give information in regard to how her flowers grew. Blue Beard followed with the far-famed Cinderella, and Little Boy Blue with his horn accompanied Little Red Riding Hood and the Wolf. Then came little Bo-Peep in the midst of her flock of sheep, followed by Jack who tumbled out on his head with Jill close after him. Mary appeared with her lamb, and Little Miss Muffet with her spider. Then came Tom, Tom with his pipes and his little pig under his arm, while Jack Horner with his pie brought up the rear.

PRESENTING THE PIE

Once the whole familiar throng were out of the Mother Goose Book they came forward with the famous pie which was once set before a king, and presented it to Mr. and Mrs. Fish.

The Mother Goose Ball was arranged by Mrs. R. W. Hawkesworth and "The Witch" was danced by Señora Saracco. Miss Betty Ohls took the part of Mother Goose.

Mrs. Fish, who by a wave of her magic wand had created the whole fairy scene, was gowned as the princess of it should be. She wore white satin draped in a cloud of silver net, and the satin itself was encrusted with rhinestones. A coronet of diamonds glittered in her hair, and in the silver star which topped her magic wand was set a tiny, electric bulb.



Mrs. Henry S. Redmond, of New York, was a glittering Snow Queen in white satin, spangles, and diamonds; she carried a Snow Man



Miss Janet Fish, the daughter of Mr. Hamilton Fish, was costumed as the Goose Girl



A strangely motley group of fairy-story characters is this of Colonel Henry Cecil Lowther, Mrs. James B. Eustis, of New York, Mrs. William Earl Dodge, of New York, and Mr. Clarence W. Dolan, of Philadelphia



Photographs from Aliné Dupont
From a land out of Mother Goose's ken came the costume of Mr. Stuyvesant Fish, Jr.



A fearsome pirate was Mr. Charles Edward Sands, of New York, and a dainty little fairy, all aglitter with silver spangles, was Mrs. William E. Carter



Mr. Arthur Curtiss James as an Oriental potentate, in a white costume vividly jeweled



Mrs. Leonard M. Thomas as a pretty Kate Greenaway girl, with Messrs. Norman and Fred Prince, Jr., who carried Teddy bears in lieu of huntsmen's horns



Madame Bakhméteff, wife of the Russian Ambassador, wearing her famous aquamarines, which were taken from the Ural Mountains



Mrs. John Abney was La Princesse Rosetta, from a French fairy tale, and her husband was Le Roi de Paon



Two nurseryland characters at the ball were Mrs. Hermann Oelrichs, an attractive Mother Goose, and Mr. Elisha Dyer, a fun-creating Simple Simon



Photographs from Aimé Dupont
Miss Dorothy Kane and Miss Maude Wetmore; the latter was one of the many who masqueraded as French maids



Mr. Louis S. Bruguière and Mrs. Arthur James who, as Princess Titania, was clad in old-rose brocade and carried a jeweled staff



Mr. Charles Lanier, Jr., Mrs. Livingston Beeckman (as one of the Seven Wives), and Miss Edith Deacon; below them sit three of the younger members of the Prince family of Boston



Mrs. James B. Haggin went in a Snow White costume of white chiffon, trimmed with silver and rhinestones; beside her stands Mr. Cross



Eastern potentates both were Mrs. Percy D. Haughton, of Boston, and Mr. Murray Forbes, of Philadelphia



As magnificent a Blue Beard as ever strode in story or on stage



Photographs from Aimé Dupont

Between Mr. Robert T. McKee and Mr. Harold Perry Erskine stands Mrs. William G. Roelker, one of the many pretty Bo-Peeps



Mr. Fred Prince, Jr., of Boston, and Miss Constance W. Perkins, of New York, costumed as forest man and maid

A NEW COIFFURE *for the* NEW SEASON

Here a fringe softens the face, and the hair is drawn back into a low pompadour. The ears are still covered, but the hair is not drawn so low upon the cheeks as formerly.



There is no visible knot, for the hair is merely waved upward across the back and rolled toward the left with the ends tucked under and held by a comb.



The hair is waved and drawn over a net cap to give length of line to the coiffure from the crown of the head to the nape of the neck.



At the right is the coiffure before the hat is donned. It differs from the evening coiffure only in a lower, more decided roll.



THE general tendency of the spring toward a higher coiffure has grown more marked as the season has progressed, and a decidedly high coiffure will be a pronounced mode of the winter. There are naturally some variations in any rules of hairdressing, but, in general, the coiffure of the coming season will give a long, rather than a broad, line to the head, and is as suitable with a hat as with an evening dress. In the new evening coiffure, shown in the three photographs at the upper left, and arranged here by Pierre of New York, the height at the top of the head is gained by a little cap of wired net over which the hair is drawn. The hair should be waved all around and separated at the sides with the front hair hanging over the face. A strand at the top of the head should be wound into a knot to hold the net cap securely in place. Then the front hair should be brushed back and drawn into a flat, low pompadour over the cap.

The back hair is then formed into a soft roll, with the ends tucked under, so that there is no

visible knot. A fancy comb may be placed at the side back, as shown in the second photograph at the top of the page, not only as a finish, but to accentuate the length and height of line. The narrow fringe at the front is not necessary if there is any short hair about the face, or if the forehead is low. At the sides the hair covers the ears, but it is not brought out quite so far on the cheeks as formerly.

Smartness in the pose of a hat depends largely upon the style of hairdressing, and since the newest feature of millinery is the sharply turned-up brim at the side or direct back, the coiffure with a soft, waved roll and no visible knot is very effective. The only difference which need be made between the coiffure for the hat and for the evening is that in the former a more decided roll should be made from the crown of the head to the nape of the neck. The photograph at the upper right of the page shows the hat worn so that the best result is gained from the rolled coiffure. The one below it shows the same coiffure without the hat, and the third one shows the back view with the hat on.



At the top and bottom of the page are shown views of the rolled coiffure under the hat of the season, brim-tilted at the side and back.

Dress & Vanity Fair

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The Earl of Rocksavage, heir to the Marquis of Cholmondeley, who married Miss Sybil Sassoon on August 6th. The wedding was private owing to the difference in religious belief

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Miss Helen Goudy, daughter of Mrs. William Judd Goudy, of Chicago and London, whose engagement to Mr. Gerard Leigh, of the First Life Guards, has been announced

Photograph by Rita Martin, London

INTERESTING ENGLISH
ALLIANCES THAT GAVE
A FLARE TO THE WAN-
ING LONDON SEASON



Lady Rocksavage (née Sassoon) is the daughter of the late Sir Edward Sassoon and a sister of Sir Philip Sassoon, Member of Parliament for Hythe Division of Kent

Photograph by
Rita Martin, London



The betrothal of Her Royal Highness, Princess Alexandra, has been announced. Princess Alexandra is the Duchess of Fife, the fourth woman in all history to succeed to a dukedom

Copyright by Speaight, Ltd., London



The eldest son of the Duke of Connaught, Prince Arthur of Connaught, is the cousin once removed of his prospective bride, Princess Alexandra

Photograph by W. and D. Downey, London

The NEW LANGUAGE of CARDS

THE present-day world is impatient of formality.

In Mrs. Wharton's phrase, this is an era of swift adjustment and limitless concession. Ceremony belongs to the old world of leisure, and even those social leaders who maintain costly establishments live far more simply and unostentatiously than those who merely imitate them. This is why the code of cards has become reduced to a set of rules as simple as is consistent with good manners. Yet, "by their cards shall ye know them," was the recent comment of one who glanced over the pile deposited at a house during an afternoon tea.

The omission of unnecessary cards now begins at the cradle, where all reforms should begin. At one time it was considered correct to send to each member of a visiting list an engraved announcement of a birth, consisting of a large card bearing the names of the parents, and a small one, bearing the name of the new arrival and the date of its birth; the two were tied together with a bit of white satin ribbon. To-day this is not done. Society frowns upon it, as it does later in life upon invitations to wedding anniversaries.

THE DÉBUT OF THE CALLING-CARD

The first epoch of life in which the visiting-card plays its part is the year of a girl's début. She has two sets of cards: those bearing her name alone and those bearing her name under that of her mother. The former she leaves informally, the latter, formally. This method is not only approved by society, but it cuts down the quantity of cards which are carried, and left on trays.

When the maid becomes a matron she acquires two new sets of cards: one with "Mr. and Mrs." engraved upon it, and one with "Mrs." alone. In addition to these she usually has a larger card with the necessary polite phrases of invitation engraved between spaces in which she writes the name of the guest, the nature of the entertainment, the date, and the hour. Such cards lift the burden and expense of various separate cards off the shoulders of the hostess, and, in a way, represent the aim of modern society—to accomplish the maximum result at the cost of the minimum effort. Efficiency—that powerful password of labor—has been introduced into the marts of frivolity!

For special needs a hostess has specially engraved invitations, but for every other occasion of social intercourse she makes use of one or the other of the cards just described.

The type of letter used in the engraving of cards is also much simplified. Early English lettering, which is complicated and hard to read, is replaced by plain black letters, in lighter ink. The cards themselves are larger, and the neat, small engraving is placed in the center with plenty of margin about it.

THE FORMAL, ENGRAVED CARD

So much for the cards themselves. How to use them, either singly or in combination, is a question which puzzles many women, for they know that customs change and, of course, they wish to change with them. Therefore, let us begin at the beginning again. The girl is to make her bow to the world, we will say. She and her mother have their usual sets of cards. The first extra ones ordered are invitations for the afternoon tea, which still remains the conventional and accepted way of presenting the newcomer into society. If this tea is followed by a supper and theatre party, or a dance, the invitations to the latter are by telephone or written note, supplementary to the formal engraved card of invitation to the tea.

If a dinner-dance is the next step, the new social law allows the

"Efficiency and Economy," the Magic Incantation of Present-Day Politics, Exercises Its Canny Influence Even over the Social Code of Cards

[This is the ninth and last paper of Vogue's series of articles on good manners and good form according to the present-day standards of society.]

general invitation card to be used with the space filled for the dinner, and the word "dancing" written in the lower left corner. When there is not a dinner, but a nine o'clock dance with a buffet supper, the visiting-card of the parents is used with the word "dancing" added by pen. It is an astonishingly simple process and society of three years ago would have resented it, but to-day only those object to it who are not *en courant* with the manners of the socially important in great centers.

One will probably not be astonished ten years hence to see the telephone used for all manner of invitations, and to learn that engraved paper has become as obsolete as Confederate currency, or the playing cards of the Revolution which were used to invite one to balls and routs.

A CUMBERSOME CUSTOM CHANGED

When the débutante and her mother make calls or attend teas only one card, which bears the name of both mother and daughter, should be left, or when the husband is invited, of both the parents and the daughter. Such a card may be left by any one of the three. It is no longer necessary to place a deck of cards, one for each name on the invitation, on the silver tray presented as one enters the door. This cumbersome custom prevailed for decades and no one seemed to have the courage to change it; even men who went to teas never dared put only one card on the salver. However, polite society is not easily affronted by trifles to-day, and it takes for granted that its members mean well.

If one is not able to attend a tea it is well to enclose a card in an envelope which is addressed to those whose names are on the invitation, and mail it the day of the affair. It is gracious, but not necessary, to write across the top of the card, "with appreciation and regrets."

The only other social function which allows cards to be left or sent is a church wedding, and even this form of etiquette is now under discussion. It is a new idea, and was advanced by those high in social life. Upon receipt of an invitation to a church ceremony which one is unable to attend it seems that a card may

be mailed to the parents of the bride with the words "cordial congratulations" written across the top. This is surely an acceptable courtesy and worthy of more followers.

Some time ago society dispensed with the inner envelope which formerly enclosed a wedding invitation, and recently the announcement of a smart English wedding initiated a unique innovation in the same direction. No envelope was used at all; the announcement was engraved upon a piece of note paper, the back leaf of which extended in a flap to be folded over and sealed so that the note paper itself resembled a square, open-ended envelope.

Only in the case of an invitation to a tea or a church wedding may response be made by a visiting card, as so far the guest has to be more formal than the hostess.

Yet in restricting the formal use of cards to these two occasions, society does not limit their use merely to calls; need is found for them in a dozen different ways. They are mailed to those who have suffered bereavement with the written words "my deepest sympathy"; they are sent with flowers, and with wedding and Christmas gifts, but they do not serve for notes as they once did. The small correspondence card has taken their place.

AFFINITY BETWEEN A "MEAL" AND A CARD

If the visiting-card is a problem, the way of answering invitations is even more of a puzzle to many; yet the rules and regulations which govern these are well defined, and it should be said just here that a visiting-card is never presented at any affair to which an acknowledgment has been made. One of the oft-repeated requests in letters of inquiry concerning etiquette is whether one uses a card on entering a house for a luncheon, a card party, a wedding breakfast, or a musicale. The complete answer is: one does not.

No answer is required to a church wedding invitation or one for an afternoon tea, therefore the use of visiting cards; but, as some one has put it, whenever a meal is involved you must let the cook know definitely whether or not you are coming. Under this class comes a home wedding, a wedding breakfast, a reception, a dinner, ball, luncheon, card party, theatre party, or supper. After one has accepted any one of these affairs one's name is merely given to the maid or butler who opens the door.

THE USES OF THE CALLING-CARD

That the custom of paying calls is becoming almost obsolete, no one can deny. Constant visiting is a symbol of leisure, and there is no leisure class among American women, rich or poor. Calls are still made for a few necessary reasons, but the mere exchange of formal visits is relegated to the social attic with many other outworn trappings. A formal visit is made to a stranger or a newcomer, and such a visit should be returned inside of two weeks. A dinner and a ball require a courtesy call within a month, although between friends who are constantly entertaining this is not obligatory.

Cards are left at a house of mourning as soon as a death is announced, but the caller does not ask to see any member of the family. Such a request would be considered in bad taste, except in the case of intimate friends.

When calling on several persons in one house, it is not necessary to leave more than one card if one asks the maid for the various ladies by name. A married woman should leave a card which has "Mr. and Mrs." engraved on it when she is calling in a formal manner upon another married woman.



TWO EARLY WINTER WRAPS, ONE
IN WHICH FUR RULES SUPREME
AND THE OTHER WHERE IT IS

SUBORDINATED TO A RICH FAB-
RIC—A SOFTLY CONTRASTED COS-
TUME THAT KNOWS NO SEASON



*Green velours satin, heavy and lus-
trous, forms this wrap, which has sleeves
and a border of brilliantly colored bro-
caded satin. Skunk bands partly de-
fine the otherwise undefinable draperies*



*The mantle that Paris has worn this summer al-
most to the exclusion of sleeved wraps is now
being reproduced in fur. Two-thirds cape and
one-third stole is this ermine model, here crushed
to the figure by arms that hold a flat muff*



*A smart combination this, of écreu char-
meuse bodice and dark brown satin
skirt. A link between the two is the sash,
where, upon an écreu ground, is blended
gold, and green, and brown embroidery*

A S S E E N b y H I M

WHEN the leaves begin to fall and the golden-rod blazes up to cover the barrenness of the hills in a brief afterglow, the events of the summer are concluded one by one, and yet they leave their impress upon society as definitely as each fallen leaf records its richness in the soil. But woe to the social geologist who dares use the lull of this autumn afterglow to cast about among the records—here, the impression of a minor triumph, or the broken lines of a failure; there, an event which marks the beginning of an ambitious career, or the end of a former one. When the list is ended and the last happening has been classified the most philosophical of us are like to cry: "What profiteth it?"

RECIPROCITY

Yet, it is not such an entirely fruitless thing, this business of society. Does not every dinner, dance, or house-party play into the hands of industrialism by creating a lavish market for its products, and encouraging almost every form of art by a most liberal patronage? Also, most surely have the fêtes and pageants of the season added to the sum total of human happiness in a no less important way by contributing a generous quota of wholesome merry-making to the all too serious round of mundane affairs.

SUMMERINGS OF SOCIETY

Newport has been very gay. In July there were a number of exceedingly pleasant dances, none of them quite so resplendent, however, as they have been described in the newspaper accounts. The more bacchanalian forms of dancing have now been a trifle modified, for having had our fill of the cup, we have tossed the dregs to Broadway. Mrs. Fish christened her new ballroom at the "Crossways" just after the Fourth, after which the season rolled on like the film in a moving picture, with nothing really startling, but a good deal that was artistic and dignified.

Among the original entertainments which have struck notes above the muffled monotone of existence was the Mother Goose Ball given by Mrs. Fish in her Newport ballroom. The earlier midsummer night's entertainment at Garrisons was quite charming in another way. There the pastoral scene of lawn and lily-pond was used to the happiest advantage, for a picturesque company of Morris dancers alighted from a hay cart on the lawn. More and more are we adopting from England the fancy for the rustic fêtes and pageants which keep us out of doors.

Among various other ways in which the summerings of society have been a profit to outsiders as well as a pleasure to itself is in the establishment of a Mistress of the Revels. For some two years this custom has been practised more or less, and now it has come to be the usual thing for a hostess to place the planning of her entertainments, not in the hands of a vaudeville agent, as of old, but under the direction of some woman of artistic taste, of refinement, birth, and breeding.

A SQUIRE OF DAMES

During the winter these clever people arrange the now so popular musical mornings and other *matinée* diversions, but exclusively for the benefit of the fair sex. It has always been a bit of a reproach to a man—unless he was a foreigner or, of course, a musician—to be seen at these gatherings. We can not conquer our scorn of the male who frequents afternoon teas. He may do whatever else he pleases—he may come up from the "Street" early and go to an afternoon theatrical performance, or he may stop at his club, but he must not be seen by daylight as a habitual squire of dames.

There are shades to this rule, no doubt. A man may very properly appear at luncheon with a woman, or he may even occasionally be one of a party to lunch at a private house. He must not, however, become a frequenter of such

Society Pauses in the Autumn Afterglow to Ponder the Pros and Cons Which Either Damn or Justify Its Own Existence—A Singular Sort of Snobbishness



parties or of subscription *matinées* and the like, lest he gain the reputation, no matter what his *avoir-dupois*, of being a lean and hungry Cassius, quite in need of some one to hand him food and drink.

A PECULIAR PURSE-PRIDE

Turning from the pleasant review of the doings of society one is struck with the pathos of its imitators. No longer is there a "poor but respectable" class, for the doctrine of putting the best foot forward has bred instead a class which scorns to admit the existence of poverty. The teachers teach and the preachers preach that everyone must make a good appearance,

that nothing succeeds like success, and that optimism is the bread of life. A right worthy philosophy, too, if kept within the bounds of reasonableness, but, alas! there are instances where it quite oversteps that boundary.

The spirit in which the establishment of the new opera company at the Century Theatre has been accepted by the public is an apt example of this particular brand of purse-pride. Here it is proposed to dispense with the vicious system of engaging a few expensive stars, and to establish a high standard of excellence for the ensemble. It is to be managed after the manner of certain famous opera houses of Europe with the object of furnishing, not a meeting-place for society, although society folk will doubtless go there in numbers, but a performance of the good operas at popular prices. But, lo! the middle-class public will have none of it. "We prefer the Metropolitan on a Caruso night," quoth they, and turned a deaf ear when they were approached on the subject of subscriptions. In fact, I myself fell a victim to this most singular variety of snobbishness. Thinking that subscription seats to some of the performances would be a thoughtful gift to some acquaintances less fortunate in the possession of this world's goods than in the possession of musical temperament, I mailed them some subscription books. What was my surprise to learn that the tickets were entirely unappreciated, one girl—whom I know is striving to earn enough to pay for a musical education—going so far as to say that she had rather hear Caruso on a phonograph than to go to hear the new Century Company.

I do not decry a sane demand for the best or nothing, and I feel that eventual Heaven, wherever it may be, will be the answer to that demand alone, but in the mundane meantime the philosophy of putting the best foot forward seems susceptible to ridiculous interpretations.

VOGUE POINTS *from* PARIS

MANY of the frocks for the autumn possess the surprisingly *décolleté* appearance in both front and back that characterized the summer modes. In fact, so pronounced is the cut that the impression is given of evening gowns being worn in broad daylight. The only high guimpes permissible are of tulle, but so sheer are they that the shoulders look as if they were merely dusted with powder.

With these low-cut frocks for street or house wear, a narrow satin neck ribbon, either black or in some color to match the eyes or frock is very becoming. The ribbon should not be more than a quarter of an inch wide and should be tied very high at the back of the neck. Its becomingness is very much enhanced by the addition of a small brooch or pendant in the front.

Sleeves also are most transparent, and are frequently made of a thinner material than the frock without the faintest suggestion of a chiffon lining. Sleeves of black Chantilly lace, snug-fitting and so short that they do not touch the elbow, are smart adjuncts of white or colored frocks. Long bishop sleeves of black chiffon are set in shallow shoulder caps and are very effective when worn with black gowns. When sleeves of a thinner material are used the shaped armhole is always concealed by a shallow cap of lace or by that part of the kimono waist which extends over the shoulder to the depth of the dropped shoulder seam.

Long gloves of *café au lait* suede are worn with all kinds of elaborate frocks, not excepting white. These gloves must be very long and much wrinkled.

Although not new, the smartest bags that appeared at the races were decidedly smaller than

last year, round or slightly oval in shape, and made of satin, taffeta or faille, usually in black or blue, and sprigged at intervals with tiny bouquets of flowers embroidered in colors. No metal shows except in the clasp itself, which is frequently set with jewels, and in the jeweled slides which ornament the inch-wide band of grosgrain ribbon that slips over the arm. Similar in shape and mountings and embroidery, are the bags of heavy white faille which are carried with white frocks.

Now that all gowns are being worn so much shorter in front than formerly, the question of shoes and stockings is an interesting and important one. A plain, fine but not thin, black silk stocking is always in good taste for street wear. For evening wear the stocking is more transparent than ever before, and is frequently made with an insertion of Chantilly lace, either as a motif on the instep, or in a straight line from the top of the stocking to the toe.

While veils have not been worn during the late summer quite as much as usual because they are hard to arrange over the tulle-brimmed hats, and also because of the popularity of the very small hat which covered the hair without a veil, some new patterns have been introduced and favored. Allover lace veils in white, black, or colors are extremely good for morning or traveling wear. An allover, white lace veil with a touch of black running through the flower pattern is one of the most effective of these. For afternoon, with hats both large and small, a fine, tulle veiling is very smart. Thin tulle with a large mesh may be had in any color, and such veils are often edged with a narrow ribbon which fastens under the chin, is drawn up behind, and caught with a jeweled hair-pin.

The BETRAYAL *of the* MOTHER TONGUE

EXCEEDINGLY blameworthy is the general attitude toward our language; so much so, in fact, that for decades traveled foreigners have declared that "English as she is spoke" in America brands us as a race of murderers. Although such a sweeping statement is unwarranted, it yet serves to warn us that the slovenly and even contemptuous treatment of our native tongue, by at least a majority of our countrymen, contrasts unflatteringly with the care exercised by other peoples in preserving their language against the injuries of the ignorant and the onslaughts of the rhetorically vicious.

WE have even fallen in with weird, linguistic proposals, such as "phonetic spelling," which could have no other effect than to lessen the dignity of our language and to debase it by inaccuracies in both spelling and pronunciation. Also, we consent with scarcely a protest to the admixture of wholly undesirable elements in the way of slang and the homeliest of provincialisms. Indifference in regard to the fate of our spoken language has been so marked, and the forces which cheapen it have so increased in variety and influence, that there are those who tremble lest the mother tongue become merely a memory.

LATTERLY, however, the lovers of English undefiled have found some slight encouragement in the interest in its study shown by academic institutions. Equally gratifying is the public-spirited act of a distinguished ethical leader, who has offered a prize to public school children for proficiency in English. Such educational efforts are excellent beginnings of a movement in behalf of a purer national language, but an influence which would bring quicker and better results could be wielded by the women of the smart world if they would but take the matter up with that same devotion and skill which they exercise so admirably in furthering similar worthy objects. Women of social prominence could set a fashion in favor of excellent English, and make of it an object of desire to all classes, just as they now set fashions in beautiful gems, rare laces, and modish gowning. They would, of course, be forced to assume the rôle of exemplars, but the tactful American woman could accomplish even this difficult task in a way which would rob it of any liability to the charge of didacticism. Once let our social leaders place the stamp of boorishness upon inelegant English and there will be a prompt revision of the etiquette of the spoken word.

THE personal contact to-day between the woman of the smart world and her poorer sisters affords great opportunity for propagandic work in behalf of better English, for the women and girls of any class are infinitely more interested in advancing the fortunes of their little group socially than are the men of their families. For this reason the women of the middle class conform, so far as they can, to the fashions of clothes and deportment set by the smart women of the country. They embrace every opportunity which comes to them to ascertain just what the accepted custom, practise, or garment is, and this ambition opens the way for the social leader to issue a decree to the country at large that impure English is taboo.

THIS willingness to follow a strong leader makes a peculiarly happy opportunity for effective work in behalf of preserving the purity of the native tongue. If it is made plain that speech, quite as much as fashionable gowning, is the touchstone of smartness, then the correct use of English will become an accepted rule. A crusade for pure English is, indeed, an object worthy of high endeavor, for not only is it a subject which involves patriotism as well as good taste, but it furnishes, also, an opportunity for personal distinction to leaders who are willing to throw their influence into it seriously.





BY THE ADDITION OF AN ODD DRAPERY WHICH MAKES FOR WARMTH, THE SPONSORING OF NEW WOOL FABRICS, AND THE CUTTING OF A FROCK COATWISE, FASHION SUBTLY INDICATES HER READINESS FOR AUTUMN

The "empiècement" on the skirt of this blue serge dress, paralleled with black braid straps caught at either end under black crochet buttons, gives a military effect which is borne out by the deep, hood-like collar of black satin which widens from the revers to fall below the waist like nothing so much as an officer's cape. The slashed sleeve is button-trimmed and is supplemented by an undersleeve of white tulle

To meet the early autumn in good faith and yet be loyal to the summer, a model of forest-green, silk-and-wool bengaline (a new material, by the way), simulates a jacket and yet remains a dress. The loose bodice, cut like a waistcoat and caught at the frilled neck and at the waist under flat, brown bows, conveys the smart corsetless effect. The short tunic which extends across the back and sides, almost to the knees, confirms the coat impression that the waistcoat first gives

Not quite so long, nor yet quite so voluminous as the summer mantle is the motor coat of dark brown velours broadcloth, a fabric which makes a fall début. The high, rolling collar is of écaru satin underlaid with a band of green satin, which extends down the front of the coat. A decorative fastening is attained by a semi-circular tab which comes from the right shoulder, buttons twice, and slips under a strap

HARBINGERS of a VELVET SEASON



FROM
J. M. GIDDING
AND COMPANY



Now that the sun has spent its fury and the need is past, a Georgette model of brown velvet, trimmed in brown plumes and paradise, is illogically broad brimmed

A brim of decided ups and downs gives an air of quaintness to a Marie Louise model of black velvet trimmed with a half-blown pink rose set in a moire bow



The deepening side brim of a youthful Saget model of blue velvet is heightened by a pair of dark blue wings which are caught with a ribbon bow at the joining, and poised quite as if for flight above a soft, puffed crown



The brim of a black velvet Marie Louise hat, crown-bound with moire ribbon, curves low at the right, and at the back, topped by a high Numidie, turns perpendicularly up against the crown



The favor of the fickle Parisienne turns toward butterfly trimming. Over the tam o'shanter crown of an all but brimless Saget hat of black velvet hovers a butterfly winged in tulle and velvet, with feathers for antennæ



A Poiret hat of blue velvet, to be worn with the autumn tailor suit, supports red and blue quills oddly cut much in the shape of canoe paddles. The brim is bound with chenille, and a four-leaf clover of chenille tops the crown



Crowned in green taffeta and widened at the edge of the brim by a triple ruching of black moire is this Léontine model. A bow of green and black moire ribbon splashed against the crown at the right is the only trimming



Of corbeau-blue moire is this small Talbot hat, with a brim as narrow as a brim could be on the right and higher than the high crown on the left. A broad, blue moire bow, caught under a buckle, lies aslant the brim at its highest point



Caught to the crown at the front under a big moire bow only to flare to a gracefully unusual width at the sides is the brim of a charming Evelyne Varon hat of black plush. Two fluffy Gaura fronds swirl above the round crown



Brimmed high enough on one side to show the coiffure is this Louison model of blue velvet bound in blue faille silk. A forest of plumes, shading from orange to blue, towers at the back in the most approved pose of the season

THOUGH GREAT LATITUDE IN THE SHAPING OF BRIMS
IS ALLOWED, THERE IS A NOTABLE TENDENCY TO TURN
THEM UP SHARPLY AT THE FRONT, SIDE, OR BACK



A black velvet covering, a patent leather binding, and black wings are the materials used by Suzanne Talbot on this dome-crowned sailor to render it appropriate for semi-tailored wear



Lewis has given a new flare to the rolled-back brim of a black panne velvet model. Attention is drawn to its novelty by a fancy feather moored beneath a fluttering grosgrain bow



A well-liked, authentic French shape with a brim of black velvet, a crown of blue duvetyn, and feathers that shade from blue to black—altogether a color scheme to appeal to the conservative



A one-tone, one-material hat. Reboux has swathed a moderately broad-brimmed, round-crowned shape with a rich purple velvet, which is knotted into a loop at the back



Curious is the angle given this bonnet-shaped model from Suzanne Talbot by the posing of the curling fantasie on the sharply turned-back brim, bound with patent leather

MODELS SHOWN BY
MAISON MAURICE

THE SINGLE, ODDLY POSED TRIMMING WHICH CHARACTERIZES SO MANY OF THE AUTUMN
MODELS REQUIRES THAT THE WEARER KNOW INSTINCTIVELY THE ANGLE OF SMARTNESS

H A T S o f a F E A T H E R



Black velvet accordion plaited on a shape of this width would seem a bit top-heavy were it not for the lightness of the material and the perfect balance habitual to French hats. A full-blown pink rose and a sash of old-blue gros-grain are pretty foils to the ebon velvet. A Dalang model



A paradise in an acorn base of braid quivers on the upturned brim of black velvet like a bird upon a bough. This unusual effect has been obtained by Eliane



Over the brim of this velvet model from Virot droops, in front, the braided ends of the crown band, and, in back, the uncurled flues of an ostrich feather



The popular butterfly, here developed in feathers, alights upon a velvet shape, rolled up all around with an unexpected sameness. Model from Boniface



A shapely shapeless turban of black velours to which has been appended one almost upright and one gracefully drooping feather of bright green ostrich



Entirely of white tulle is this frock—which is not quite as perishable as it sounds, for tulle in Paris is a material finer than the finest Brussels net, yet with much of its durability. This model might possess an ivory monotony were it not for the lights and shadows given at intervals by the bunching into fulness of the pointed tulle on the baby sleeves and the topmost tunic

Miss Fanny Ward turned the heads of a race course gathering by wearing this dress of many sections. The oddly sleeved bodice of black lace over rose-printed chiffon is followed by black velvet girdle, black tulle frill, black lace tunic, and chiffon skirt. The lace hat is set upon a velvet band which dares to copy, though fortunately unsuccessfully, the fearsome bandeau of a decade-old style



MODELS WIDELY DIVERSIFIED IN TYPE
THAT AT THE RACES CAUGHT AND HELD
THE EYE OF FASHION-WISE PARIS

No mincing of fashion terms can deny that this fur-trimmed, white brocaded skirt is topped by a basque—shouldered, it is true, with chiffon to please the diaphanous tastes of 1913, but none the less a basque. One would expect to see the fur toque at the St. Moritz rink, but, no—a summer race day saw its début

S E E N i n t h e S H O P S

A FIFTH AVENUE specialty shop is showing some excellent copies of good French hat models, in clever adaptations of the new lines, and most of them at reasonable prices. The hat sketched at the upper right of the page is one of these attractive developments. It is of black velvet, the edge bound with black satin. The oddly shaped brim rolls away from the face into an extremely becoming line at either side. Bands of black and white tulle, placed one over the other, show at the front in a pretty, blended gray, and two white wings are placed diagonally across the back. The materials in this model are good and the style is very smart.

THE SEASON'S HAT LORE

A large shop which has a deservedly good reputation for making hats at moderate prices, shows the young girl's mushroom hat of black velvet sketched second from the top of the page. The edge of the brim is bound with white silk, and black patent leather finishes both edges of the band which encircles the soft crown. White, chenille-embroidered daisies dot the brim at intervals, and one marks the end of the crown band. This is a charmingly simple hat for general wear.

The hat of black velvet and tulle sketched third in the column is possessed of a brim-line which has proved to be generally becoming. The double plaiting of tulle, following the shape of the brim, is higher in the back than in the front. Tulle has become marvelously serviceable and makes the transition to wintriness less sudden than an all-velvet model. Moreover, this ruffle may be replaced by plaited moire ribbon later in the season. The last of the four hats comes from

First Fall Hats—the Autumn Tailored Suit and Its Close Rival, the Street Frock of Dark Serge—Vanity Boxes, Traveling Bags, and What You Will



Two indoor-outdoor frocks of serge at \$35 and \$45 respectively, which come to replace the silk gown when the chill of autumn is in the air

the same shop as the two just described. It shows the sharply turned-up side brim which is finding much favor in Paris. The brim is faced with soft, plaited velvet and trimmed on the high side with Numidie feathers; the crown is soft, but not particularly full. For wear with afternoon gowns, or with a semi-tailored suit, this hat would be particularly attractive and appropriate.

BETWEEN-SEASONS GOWNS

The ideal between-seasons gown—when a silk dress is too cool and appears too summery—is of light-weight, dark serge. Although such frocks are by no means easy to find so early in the season, the two gowns illustrated in the middle of the page are being shown by a Fifth Avenue shop. The one on the left, of very dark, closely woven blue serge, is in a good, plain-tailored style. The revers, girdle, and buttonholes are of black satin. The waist shows the loose, kimono cut which is necessary to give the large-waisted effect now fashionable. The skirt is not draped, but some fullness is given by a soft plait laid in at the front. Tulle forms the collarless vest, and long, black silk fringe edges the satin sash. This dress comes also in white, Copenhagen blue, and black.

The second dress is rather less tai-

lored. The waist has a white filet lace vest, edged in plaited tulle. The short peplum is braided attractively across the lower edge, and the braid motif is repeated on the sleeves, the girdle, and the sash-ends. Although the skirt is quite plain it is cut on good lines, with its severity relieved by a sash which falls to the knees at the left side. Dark blue serge and an excellent quality of black satin are the materials used in this frock.

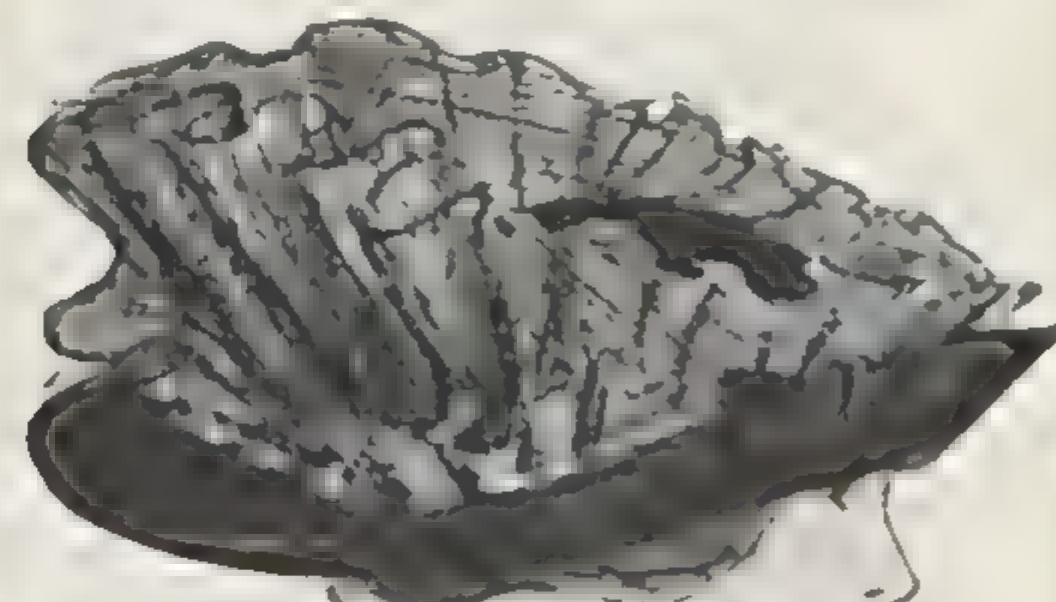
Coats will be longer than last winter, although there is still a considerable latitude of choice in this respect. Dark blue, black, burgundy, deep brown, and mahogany, are about the best colors of the season. They may be had in diagonal serge, cheviot, velours broadcloth, or bengaline. The latter makes a better afternoon suit, but the all-wool materials will stand harder wear. Sketched to the left of the page is an excellent tailored suit, the coat cut in a conservative length which will be much more becoming to most people than were the extremely short coats. This model is in the new material—silk-and-wool bengaline—and comes in all colors. The collar and cuffs are of duvetyne—a soft cloth with a velours finish—and the back seams are bound with satin. The skirt opens conveniently at the middle-front toward which the sides are draped.



Low crown and oddly narrow brim announce the continued reign of the small hat. Price, \$18



For \$15 is to be had a practical mushroom shape of velvet, dotted with chenille daisies



The tulle ruffle of summer transfers its allegiance to the velvet hat of autumn. Price, \$15



Brim-tilted inordinately is a model which finds much favor in Parisian eyes. Price, \$22



This season favors the more generally becoming medium-length coat for the tailored suit. Price, \$39.50

A very lovely imported lingerie waist, sketched at the upper right of this page, is made somewhat of a "special" by a Fifth Avenue shop. It is of sheer batiste, made and embroidered entirely by hand. There are narrow insertions of Irish and filet lace around the neck, the workmanship and cut are equally good, and it is just the waist to wear with the autumn suit.

SOME PARISIAN FADS

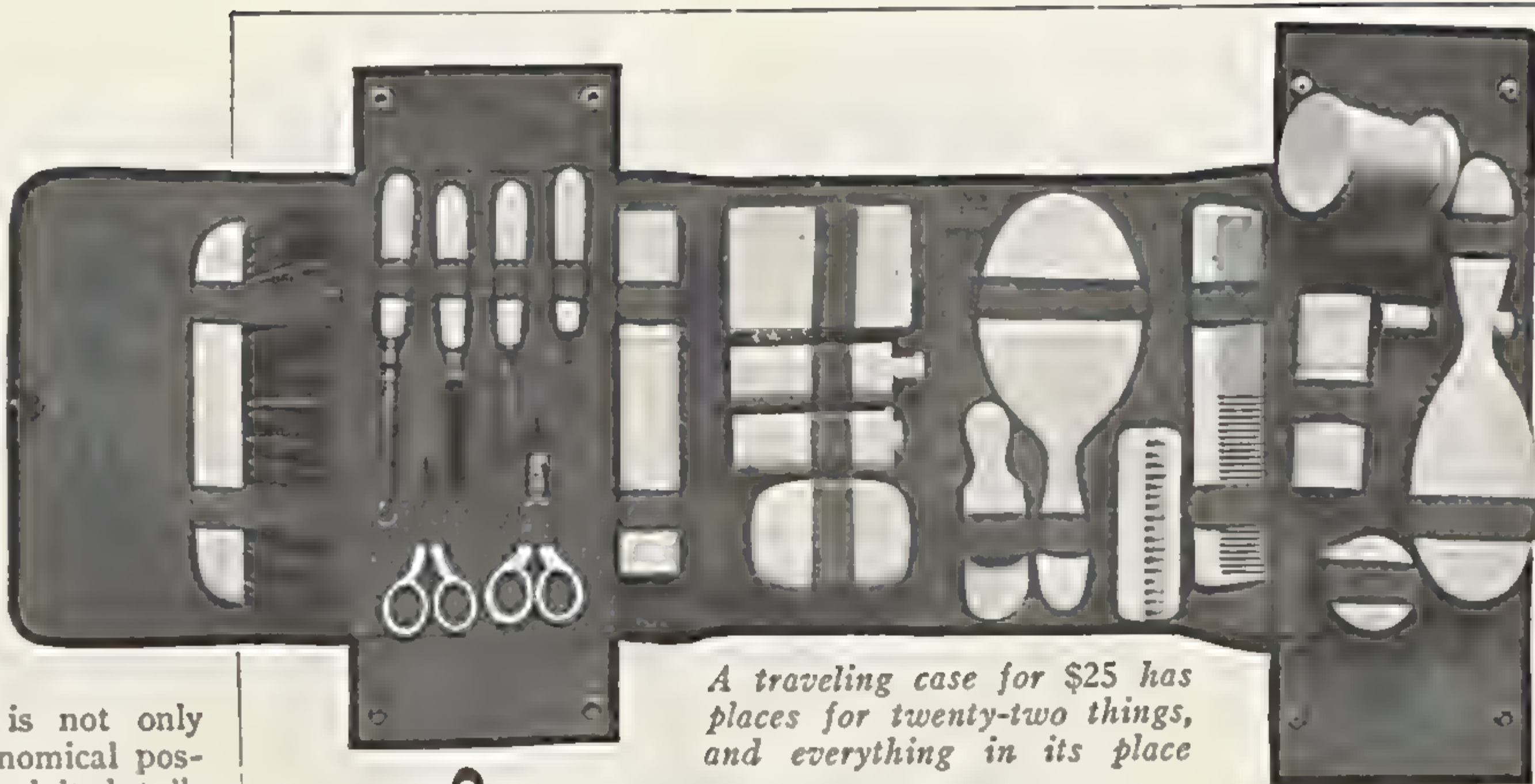
A Parisian fad, which is not only pretty but has splendid economical possibilities, is shown in the plaited tulle sleeve sketched at the lower left of this page. An elbow- or three-quarter-length sleeve may be easily lengthened for the autumn in this way, and the plaited tulle or net used in this one is quite durable, and may be bought for \$1.50 a yard, eighteen inches deep. The lower edge of the sleeve may be caught at the wrist by a band of black velvet and drawn in to form a frill over the hand.

The vests of crossed tulle which fill in the becoming open-neck dresses of silk and serge may be very easily made from a triple fold of tulle as shown in the third sketch at the lower left. In the two and one-half inch width this tulle sells for 40 cents a yard.

The attractive crêpe de Chine ties, like the one sketched at the bottom of the page, which are being worn so much with low collars, especially by young girls, are to be found in the most enchanting colors—shades of rose, American beauty, green, and blue.

CALFSKIN TRAVELING CASE

Traveling cases become more and more compact, and one not larger than a generous hand-bag holds twenty-two French celluloid articles. The first illustration at the top of the page shows it spread open, and directly below is photographed the folded case. One thing about this case which makes it especially desirable is that the brush, comb, and mirror are almost the average size. In many similar cases only miniature brushes are given which are of little, if any real, use. The nail-polisher instead of being either very small or taking up too much room is here put up in a sizeable box which prevents injury to the chamois covering. There is also a conveniently sized folding drinking-cup of celluloid. This case comes in calfskin lined with silk in any color, for either men or women.



A traveling case for \$25 has places for twenty-two things, and everything in its place



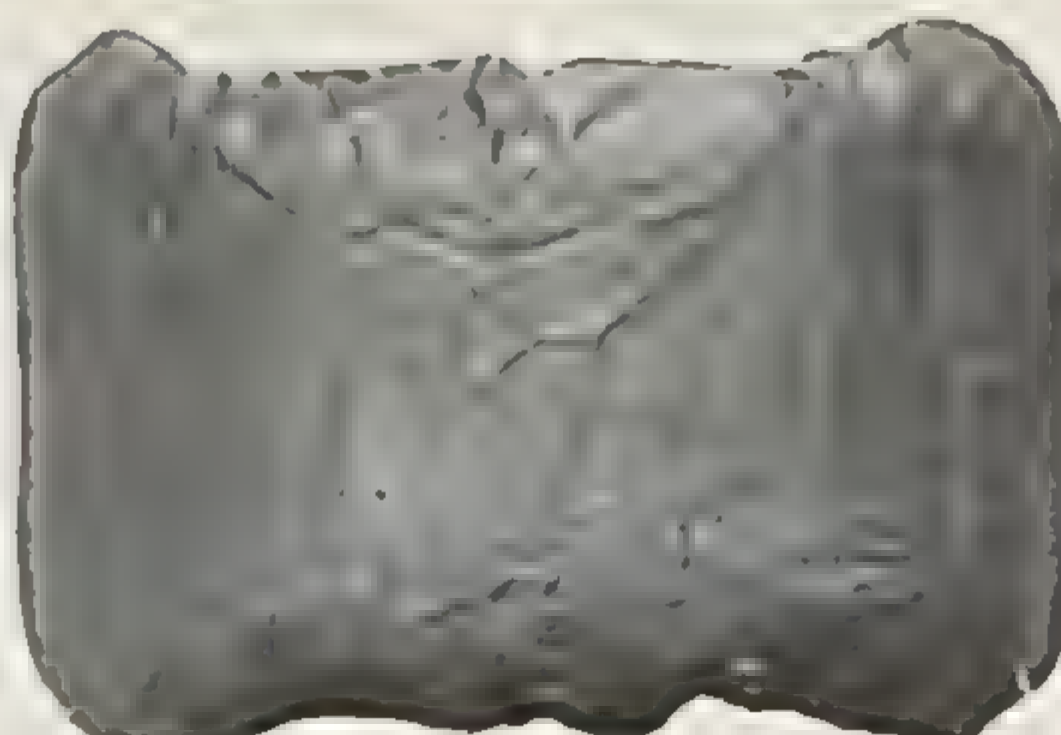
A justification of "purse pride." Price, \$8.75



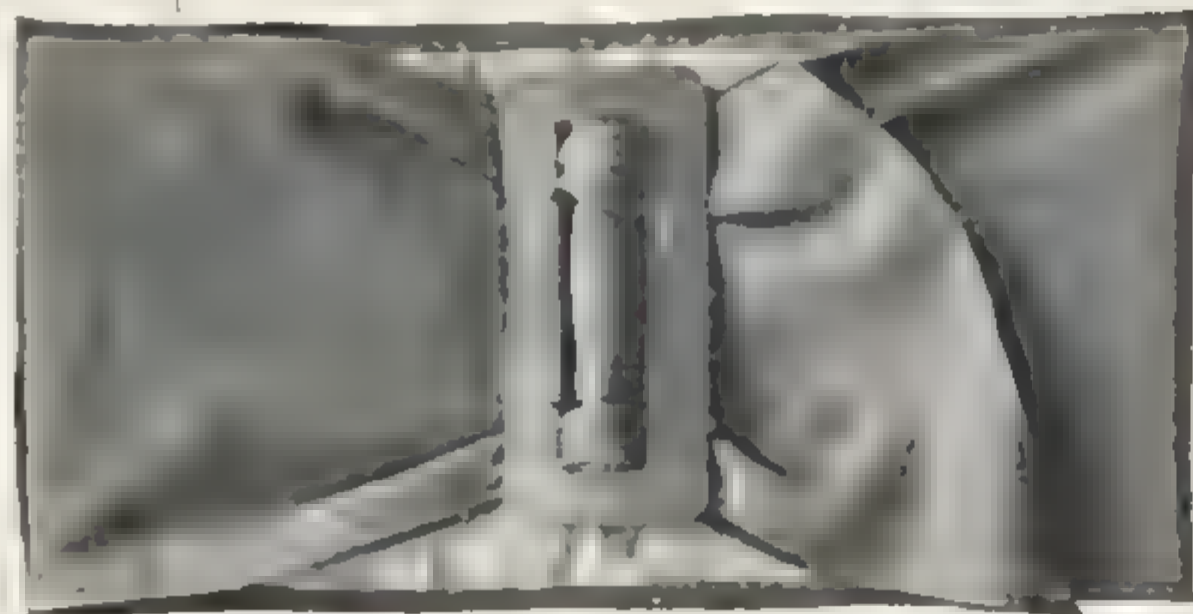
A place where vanity must perforce make certain concessions to currency Price, \$1.25



A hot-water bottle which folds as flat as a handkerchief in a morocco storeroom, for \$5.50



A light-weight bag calculated to gladden the heart of the globe-trotter; \$18



A broad belt gives coveted "waistlessness" to the small-waisted figure. Price, \$2.60



Plaited tulle to lengthen sleeves, at \$1.50 a yard



For 50 cents, a tie for the low collar



Tulle folds to vest frocks, at 40 cents a yard



Hand-made in every seam and lavishly hand-embroidered is this lingerie blouse for \$11.50

small, round mirror, which is attached by a short strap to one side and which jumps up like a jack-in-the-box when the bag is opened. The mirror does not need to be adjusted at all; it is there when it is wanted, and is not in the way when it is not wanted. This bag comes in pin seal and morocco, on a gilt frame, and is lined with white satin.

BAGS AND BELTS

A hot-water bag, which has all the virtues and none of the objections to which the usual rubber article falls heir, is illustrated below the pouch bag. It is of a dark, mercerized cotton material with a rubberized interior and an un-leakable top. For use in traveling, or for an invalid, it is invaluable as when not in use it may be folded up as flat as a handkerchief and stored in the morocco case shown just above it.

A traveling bag which is especially light in construction is shown at the lower right of the group of articles in the middle of the page. It comes in fine, black morocco with a gilt or a gun-metal frame, and a lining of lavender silk. It is strong as well as light, and is, of course, fitted with lock and key.

It is a common rumor that when the waist is not naturally large enough to give the present "waistless" effect, it must be padded out. This seems a ridiculous state of affairs, but certain it is that large waists and wide belts are the order of the day. A broad, suède belt, seven inches deep, lined with satin, is illustrated at the left of the traveling bag. This belt comes in all sizes, in white, black, light blue, lavender, Copenhagen blue, pink, deep purple, brick shade, chamois color, terra-cotta, green, and orange. The five-inch width of this belt sells for \$2.15, and the seven-inch width for \$2.60.

COMBINATION PURSES

An inexpensive vanity case which will hold a coin or a bill is illustrated at the right just below the closed traveling case. It is of morocco, small, and of an oblong shape. It can conveniently be carried by a chain on the wrist. One side of the case has a mirror and a small pocket for powder with a powder puff, and the other side affords quite an ample space for money.

A "pouch bag" is the descriptive name given the hand-bag shown at the left of the vanity case just described. Such bags are being carried a great deal just now, and are distinctly useful for handkerchief, pad, and card-case, as well as money. The novelty of this bag is the

A WEE SHOPPING GUIDE

To assist the mother who must add to her own endless shopping the task of keeping a baby's wardrobe complete, one of the well-known shops has published a most accommodating booklet for distribution among its patrons which catalogues every wee article his majesty, the baby, may require, from caps to booties, and from miniature woolen undershirts to hand-embroidered frocks.

Note:—Addresses of the shops will be furnished on request, or the Shopping Department of Vogue will buy for you without extra charge. Address, Vogue Shopping Service, 443 Fourth Avenue, near 30th Street.



FOR EARLY AUTUMN WEAR ARRIVE A SUIT
ON VERY LONG LINES AND A DRESS ON MORE
FAMILIAR ONES—THE TYRANNIZING FLOUNCE

Coats with long lines we have had this summer, but they have been of the cut-away length of the swallowtail. In this suit, the skirt of which is absolutely plain, the coat length is much the same depth all around and is cut away only to allow for the unique insertion of a resplendent waistcoat of brocade

A basque that escapes beneath a girdle of Saxe-blue grosgrain is an interesting feature of this mustard-colored satin dress. Another noteworthy detail is the way in which the revers of the double collar lose themselves in the body of the waist. The skirt is draped from an almost invisible, short, round yoke

A fur-trimmed, white chiffon frock that has not escaped the tyranny of the flounce. The brown tone of the sable finds support in the chestnut-colored bow and ends that are the climax of the white chiffon girdle. Unusually full are the kimono sleeves that taper to the wrist under a double frill of white tulle

SMART FASHIONS *for* LIMITED INCOMES

She Who Would Span the Gap between the Summer and Winter Wardrobes Must Pay in Late Summer Foresightedness for Autumn Contentment



The negligee may be bodiced in a bit of flowered batiste left over from the cutting of a former frock



A tailor of flannel tactfully accomplishes the transition from the summer frock to the winter suit



A coat not too warm for autumn, yet one which the premonitory chill of winter will fail to penetrate



An old satin slip, a few widths of new chiffon, and a great deal of ingenuity accomplish this informal dinner gown

drapery of pink satin which cascades down the front and is finished by a cording of the material and a weighted tassel. The snugly fitting bodice is of flowered pink chiffon, but it would be equally effective if made from a piece of embroidered muslin or batiste left from another gown. The cording around the neck is of pink satin which matches that on the skirt, and there is a narrow, upstanding frill of shadow lace. The straight girdle and the small bow at the front are of violet velvet ribbon.

THE OPAQUE PETTICOAT

As gowns are persistently diaphanous, it is only reasonable that petticoats should take on some of the substantial qualities with which the gowns dispense. This does not in any sense mean that the petticoat becomes a garment of bulk, or ceases to be a thing of grace and beauty, but merely that it is made of cleverly opaque materials. There is a certain crêpe de Chine, charmingly soft and light, which is a favorite fabric for the underskirt because it is substantial enough to yield itself to careful fitting, and keeps its shape indefinitely. Such an one is shown at the lower left of the page. It is of white crêpe de Chine, fitted with exactness at the hips and about the waist. The placket buttons snugly under several loops of thin ribbon. The lace flounce at the bottom is mounted on a single layer of chiffon and headed by sprays of tiny roses which are by no means the common rosebud trimming one buys by the yard in the shops. Instead, the sprays are of tiny roses, hand-made of quarter-inch rose silk ribbon with loops of green ribbon for foliage.

A SERVICEABLE DINNER DRESS

An excellent dinner dress for a limited income is one that was recently seen at the Ritz, in New York. The material was a wonderful shade of supple, dark green taffeta, somewhere in tone between emerald and bottle green. Its making was the simplest thing in the world, as there was no trimming, except a fichu of white chiffon, which pointed

(Continued on page 92)

ESPECIALLY to women with limited incomes does the light, flannel suiting appeal, for in addition to its smartness it has the practical charm of withstanding the ravages of damp weather without the usual amount of irksome pressing. Although it is very desirable as a summer seashore material, this suiting is a most valuable asset to the wardrobe during the early autumn months. In the second sketch at the top of the page is shown a French suit of light-weight, beige flannel. The skirt is cut on long, simple lines with a stitched hem running up the middle-front. Just below the waist-line, at the right, is a small change pocket which adds both convenience and novelty. The coat is faced with self-toned crêpe de Chine, and the stitched collar is of flannel. The coat is made on lines which insure an easy fit, and it is furnished with deep pockets at either side. This model developed in black-and-white striped flannel is decidedly smart, and the material is of just

the right weight to be comfortably worn until the really cold weather begins.

At no time of the year does the separate coat come into such constant use as in the early fall. The one sketched in the third figure on this page is particularly well designed. It is of gray frieze trimmed with gray, bone buttons and collared in white ratine. The belt passes through slits at the sides of the coat and holds it snugly to the figure at both front and back. This is not a heavy coat, yet the material is far warmer than many of those which are usually offered in ready-made models.

A NEW-OLD GOWN

The attractive drapery on the gown shown in the illustration at the upper right of the page could be easily made by combining with new materials a gown which has been worn until its original freshness is gone. For the foundation of the drapery a satin slip which was originally the foundation of a ball gown may be used. First the slip should be divested

of all trimming and ornamentation and then hung with, say, mauve chiffon if the slip be of light green. An eighteen-inch width of the chiffon is draped from the waist-line at the front, over the shoulder, and straight down the middle-back of the skirt to half-way between the knee and ankle. Here the two ends meet the slightly bouffant skirt drapery.

The shoulder drapery may be finished by a silver cord sewed an inch inside the edge and dotted at intervals with tiny, silver roses and green leaves. A silver cord, held in place at the front by a large rose, also of silver, makes the effective belt. The foundation material of which such a gown is made need not be expensive, and as sketched it would be a charming tea-time or home-dinner gown. Another lovely color combination is antique blue and gold roses over shell pink.

AN ECONOMICAL NEGLIGEE

Certainly one is very charmingly gowned in a negligee such as the one shown in the first of the sketches. It is smart in appearance and—added charm—it may be partially made of an odd yard or two of left-over material. The underskirt is of pink chiffon with a straight flounce of lace. Over this there is a



An opaque, rose-trimmed petticoat to supplement the diaphanous frock



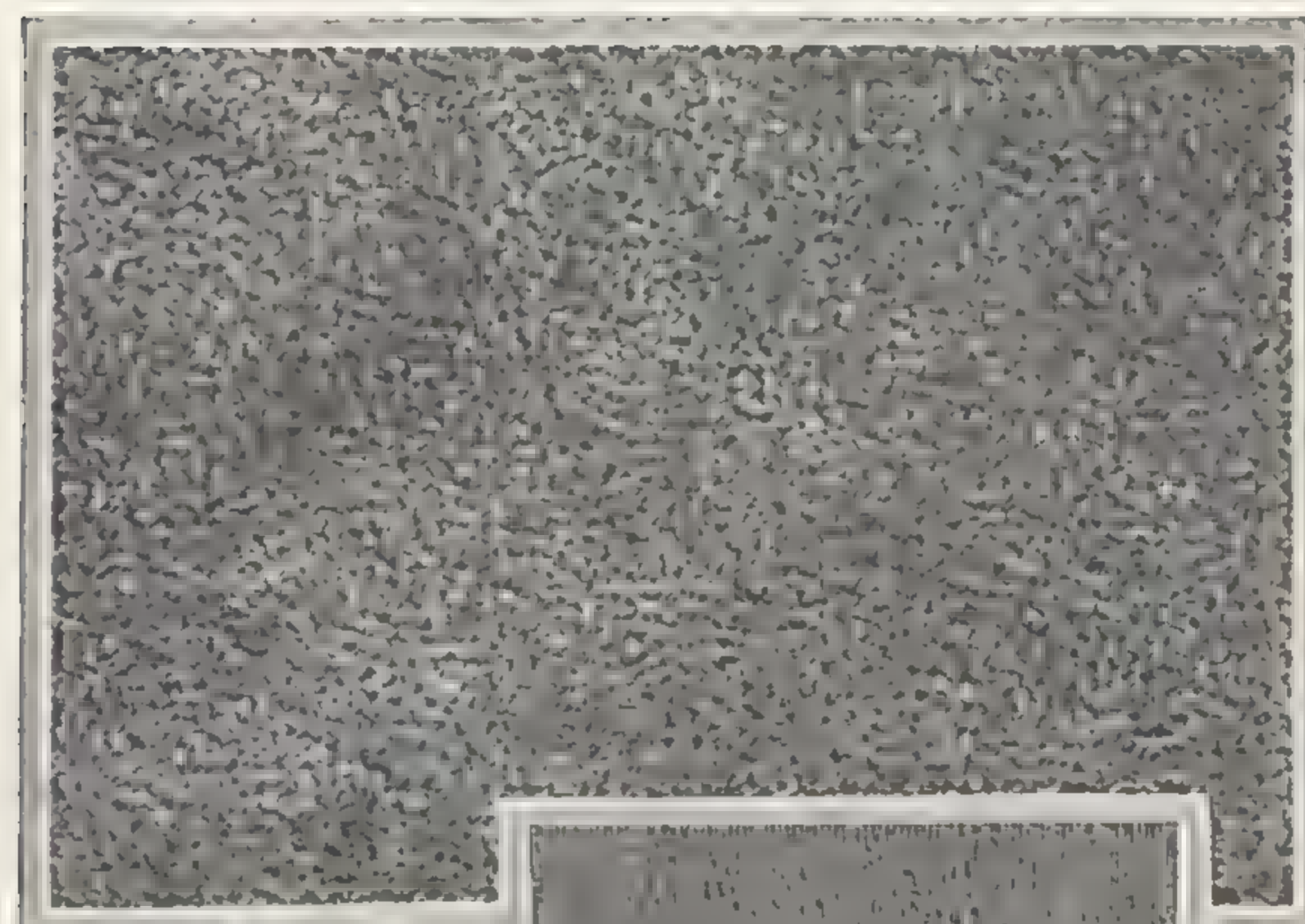
Long-waisted like a little girl's frock is this unique model of suede-green tussur with stitched "empiècements" under the arms and two-thirds of a tunic dropping to the knees. On each flat bow of green silk, which matches the banding of the tunic is set a passementerie button. The guimpe is of accordion-plaited linen, finished at throat and wrists with Valenciennes-edged frills

To three demands of the summer, a frill, a tunic, and a peplum, is added a premonitory bit of mink used for the bordering of the tunic and the banding of the frills. A wide girdle of white liberty satin confuses the waist-line with the hip-line, and the tunic of white mousseline de soie drapes under it to be supplemented in turn by a satin skirt, which matches the girdle and the underblouse

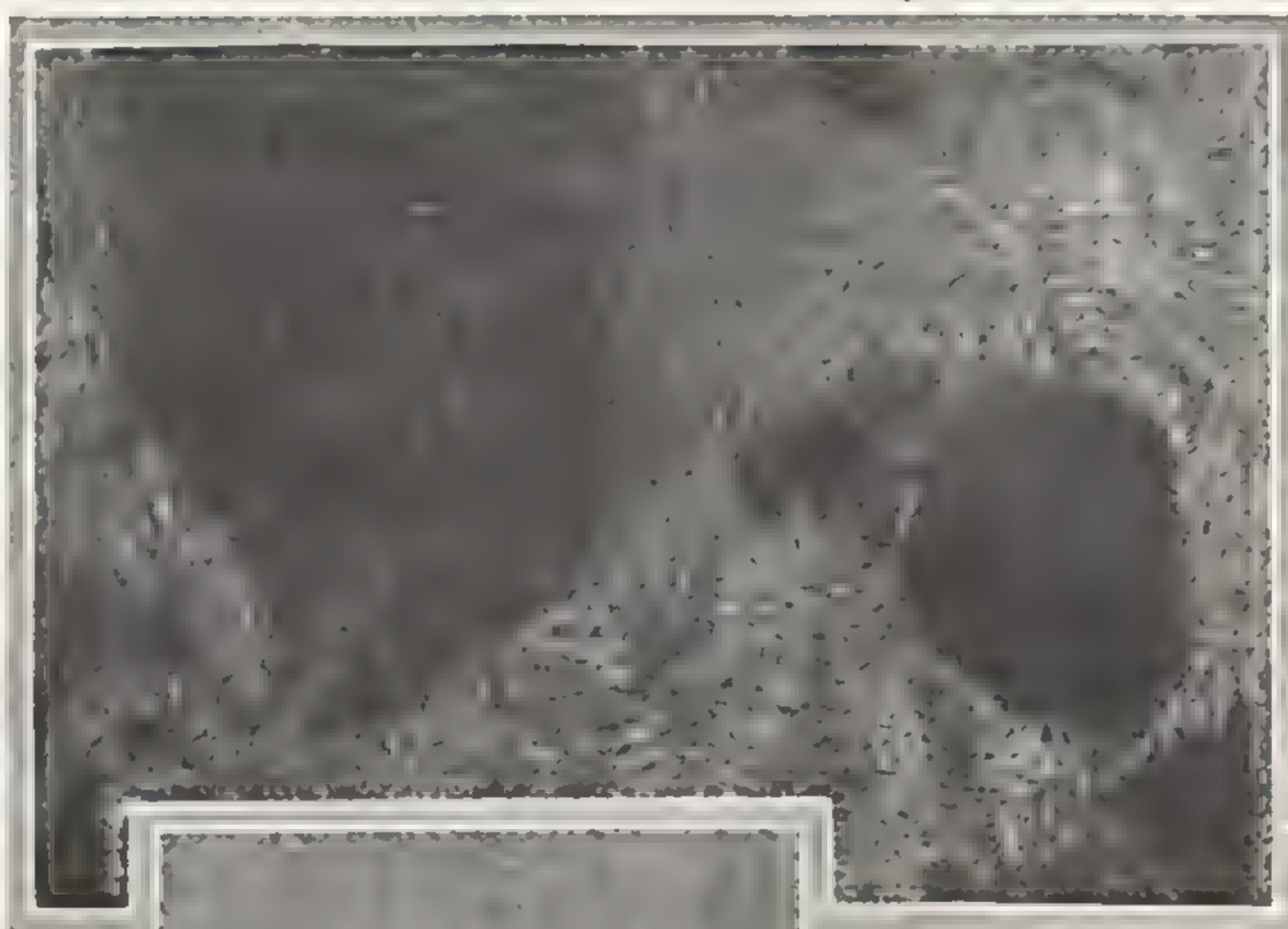
As simple as well may be is this frock of rose moire, trimmed with green ribbons and relieved by a vest of white chiffon. So loosely hung is the bodice that apparently only the two bowed ribbons restrain it from slipping back. A wavering thread of green embroidery outlines the collar, tasseled in green. The draped skirt separates in a sharp cutaway, giving a somewhat "trousered" effect

THREE PARIS FROCKS, EACH OF WHICH TAKES A LIBERTY WITH
THE FEMININE WAIST-LINE WARRANTED ONLY BY THE NOVELTY,
THE SMARTNESS, AND THE GRACE OF LINE ATTAINED THEREBY

THE STUFFS SUITS ARE MADE OF

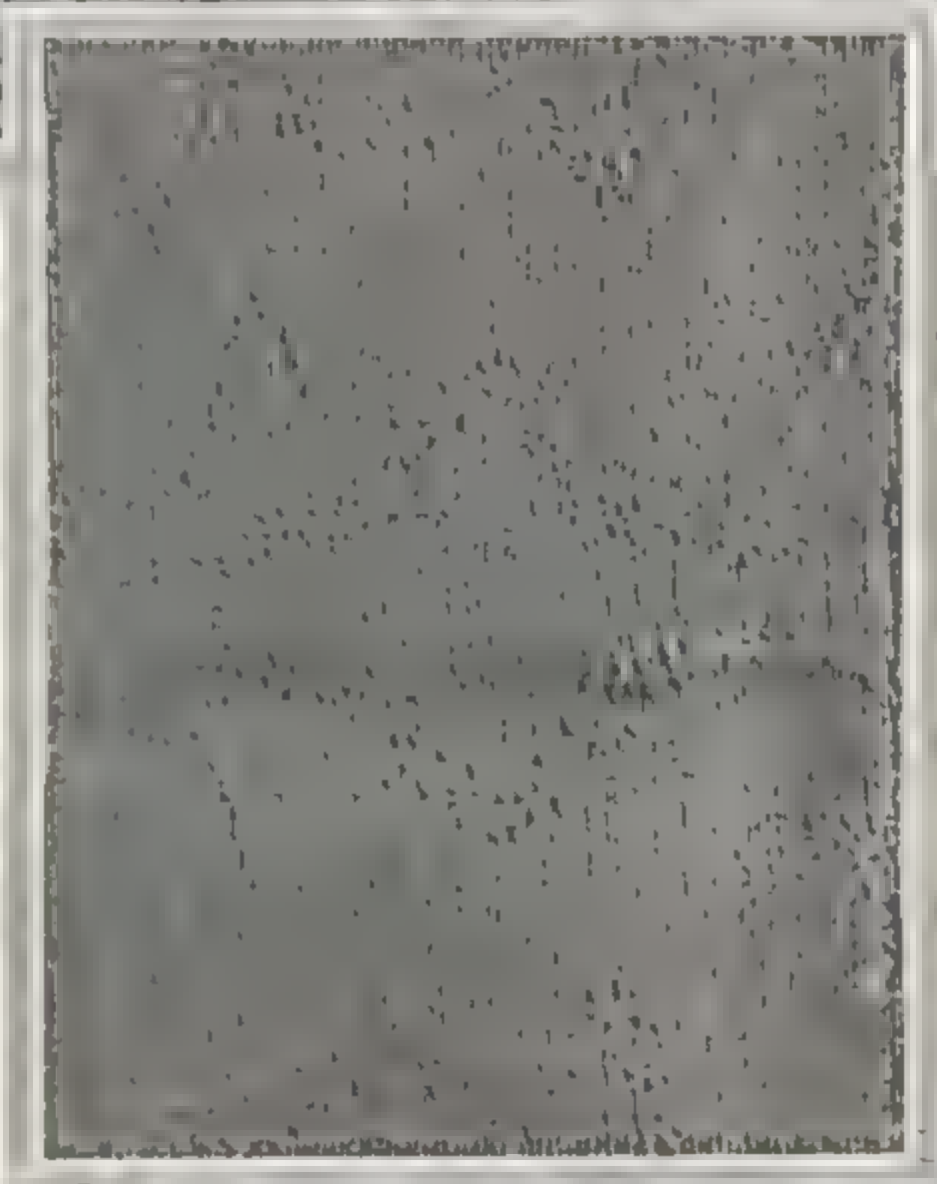


"Peluche de laine" suggests a wool plush, and is supple enough for simple drapery



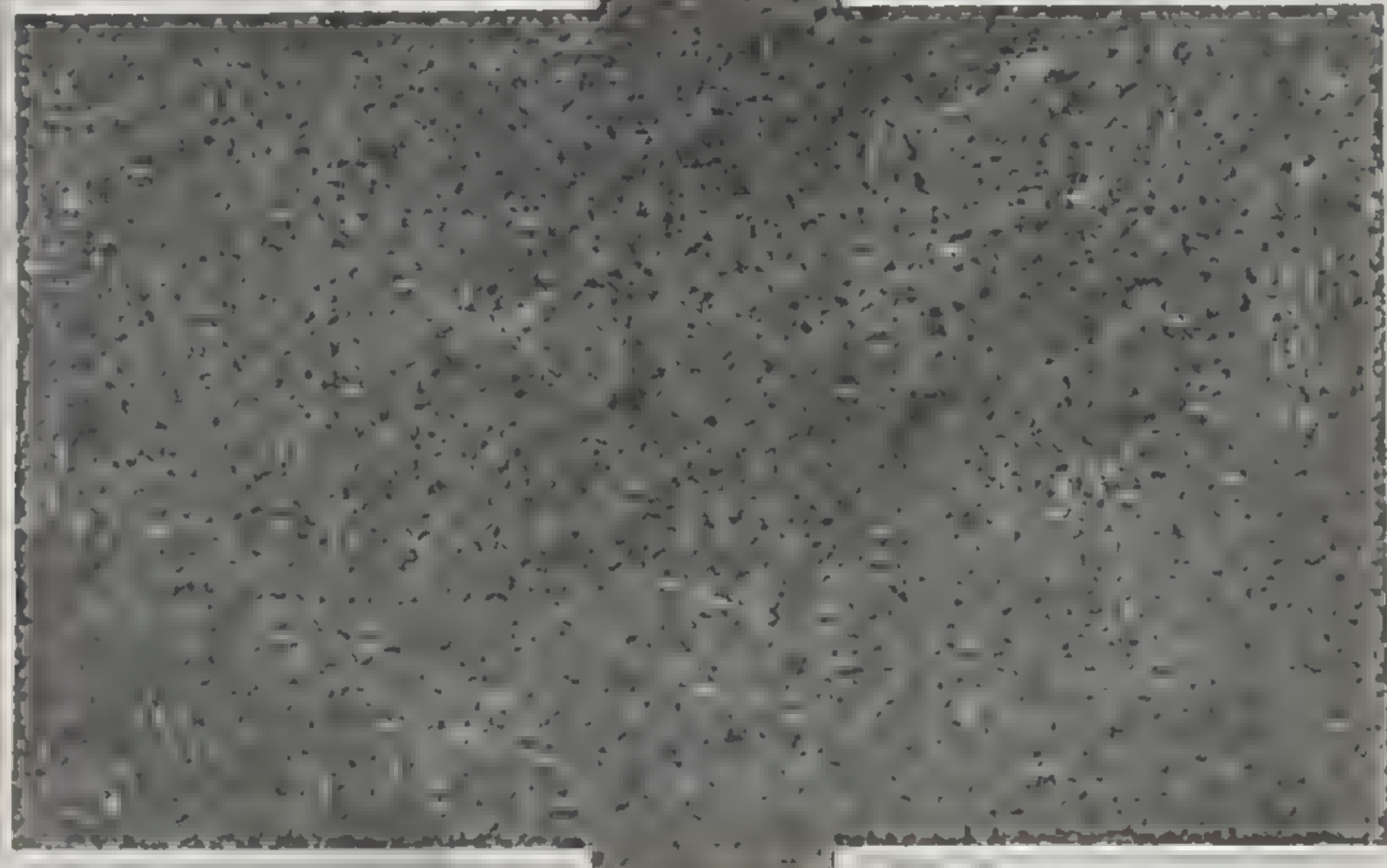
A loom wizardry is the life-like broadtail cloth, deceptive even to the touch

An autumn wrinkle in the spring failles appears in a silky moiré stripe



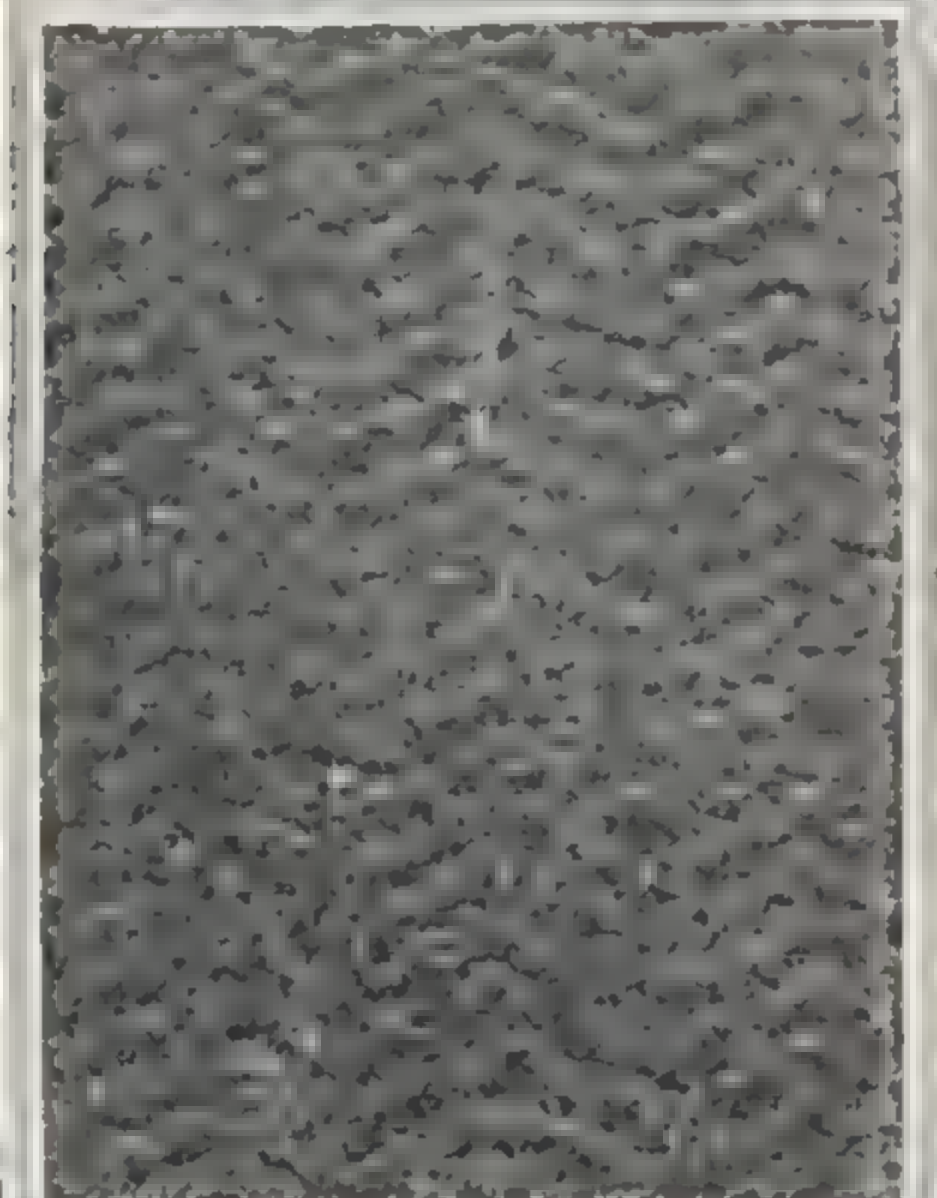
Unborn lamb, soft enough for gowns, lives up to its name in its markings

MATERIALS FROM
HAAS BROTHERS

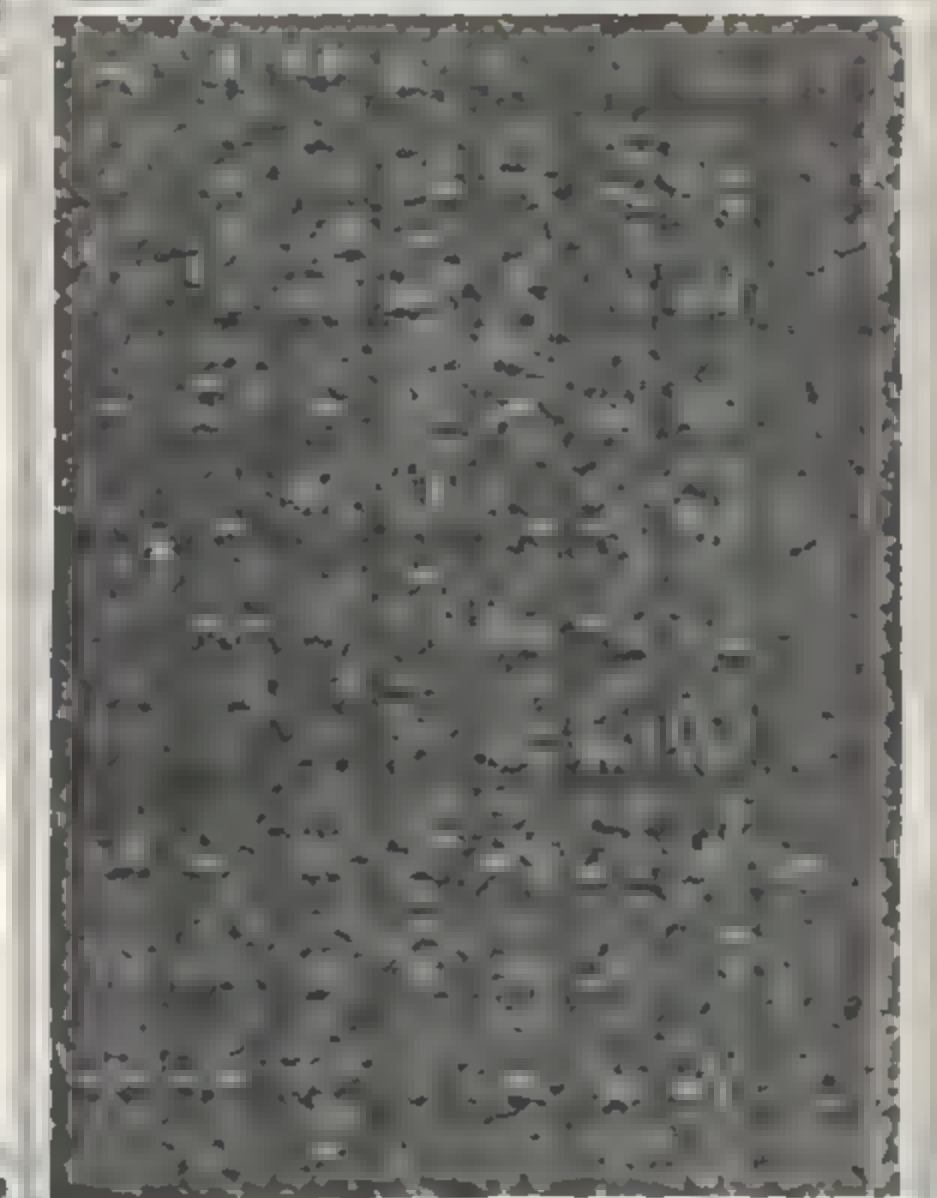


"Peluche de laine broché" will undoubtedly prove to be a favorite trimming medium

Chenielle cloth has the softness and luster the name suggests, but it is better for top coats than for suits



The fame of the Cubists still lives in "plush cubist" — a soft wool material especially suitable for motor coats



"Drap de nymphe," similar to a satin-finished broadtail but infinitely lighter, is being combined with rough, brocaded stuffs



"Peluche de laine broché" is one of the brocaded wool materials designed and dyed to accompany the pliable "drap de nymphe"

THE chief characteristics of the new imported materials for the autumn and winter are a marvelous softness and pliability, and yet the surfaces, in the majority of cases, are rough. Colors are almost invariably dark and rich, and in some instances very clear. What bright shades are shown in street materials are of the red tones, and these will be used for wraps rather than suits. Gay notes of color will be achieved by waistcoats and trimming, and even by furs.

THE FAMILY OF VELOURS

The velours stuffs, which always show a rough rather than a satiny finish, will probably be most worn, and are appearing this season in great variety under new names. *Peluche de laine*, shown here in the upper, left-hand corner, is one of these; the surface has the soft, woolly appearance of *velours de laine* but without its characteristic lengthwise stripe. Some of the new shades in this material are brick, a soft red resembling terra-cotta pottery; suède green, a clear deep shade; Callot blue, which is clearer and more colorful than navy but nearly as dark; and chocolate brown.

Peluche de laine also comes in a brocaded material, known as *peluche de laine broché*, which for suits is combined with *drap de nymphe*—a fabric with a broadcloth finish but infinitely softer and lighter. These two stuffs are illustrated at the bottom of the page. Again the colorings are deep and dark—mole, Russian green, which is just off black, and Sultan, a clear, pinkish garnet.

REALISTIC BROADTAIL CLOTH

Perhaps the greatest wizardry of the looms this season is apparent in a broadtail cloth (shown in the upper, right-hand corner of the page), which so cleverly imitates the actual fur that it is hard to believe it is not a real skin. With its long hair, perfect marking, and extreme softness, it is not to be compared to the fur cloths of yesteryear. Oddly enough, it is not confined to black alone, but comes in mole, corbeau blue, prune, seal brown, and Russian green. Already one of the great French houses has made a suit of genuine black broadtail, and it is likely that the broadtail cloth will be used for this same purpose, although not as much as for wraps.

Another cloth novelty for suits is unborn lamb, a very soft, thin material with a rough surface, which has an indefinite marking resembling the actual skin. This, too, comes in various colors and would be appropriate for semi-tailored suits, but it is not heavy enough for wraps.

The only fabric with a decided satin finish is a marvelously soft one, which is best described by the name it is given—"kitten's ear." It is a lovely material, and so drapable that it could be used for gowns as well as suits. The colorings, which are in the usual dark shades, include a Japanese blue which is beautiful.

The faille materials which were so popular in the spring show a new wrinkle in a moiré effect, in which the rib is fine, with the moiré stripe running across it. This new weave is designated under the name of Ottoman moiré. Midnight blue and the dark shades prevail.

SUITABLE FOR WRAPS

Chenielle cloth, which has a rough, wavy surface, well pictured in the illustration on the left of the page, is quite unlike anything shown heretofore. It is distinctly attractive, but, except for the very slender woman, it is better fitted for wraps than for suits. To the right of this is "plush cubist," a velours stuff woven in neat little cubes, which would make exceedingly good motor coats or even more elaborate wraps, bordered with fur.



From Louison comes a brown velvet shape which is given an odd quirk in the back accented by a perky, burnt orange wing



Though the coat of this suit of brown "peluche de laine" is short, waist-deep in front, and hanging a little over the matching satin girdle in back, it gives the appearance of a long coat by the tunic



About this brick-red velvet turban runs a fold of the material to simulate a brim; a red wing stands at the side. From Viot



Of that broad, low, well-shaped type that speaks tailored perfection is this velours hat, banded widely with ribbed velvet ribbon which finishes under a shallow plaiting. From Victor Jay & Co., London



A shape which, sheering far from eccentricity, accomplishes smartness in a most quiet way. About the crown of blue velours, lined with a darker blue velvet, are lapped tiny wings, blue in front, canary yellow at the back



Of black velours, soft as moleskin, is this English hat banded with a strip of green suede, narrow at the front and widening at the back, to which is strapped a green wing. From Victor Jay & Co., London

SOME ENGLISH HATS WHICH, AVOIDING
EXTREMES, YET ACHIEVE A DEGREE OF

SMARTNESS AND BEAUTY NOT ALWAYS
GRANTED TO MORE DARING MODELS



Rolled at the front, and at the back turned almost perpendicularly up is the brim of a brown velvet Lewis model. Two full ostrich plumes of shaded brown droop gracefully at the back



A Reboux model of dark green velvet poses quite far back from the face. Green plumes start from the base of the puffed crown at either side and curl over the edge of the brim



Of green-and-white checked velvet is this severe Valentine About hat. Brimmed like an Englishman's derby and crowned like his dress hat, it concedes to trimming only a green and black velvet bow



In a Lewis model of black panne velvet, the brim scoops up at the back and the edge curls over like the rim of a calla lily. Flat aigrettes encircle the crown and a high aigrette is based in a bow of grosgrain ribbon at the back



Contrary to custom a bandeau lifts this Hermance hat of rich brown velvet off the hair. An uncurled ostrich feather begins under the bandeau and curls back over the brim toward the "tam" crown



A tiny, gold-mounted bag holds a tiny coin purse and a tinier watch; the leather pouch bag at the left mounts a watch, and

into the pin seal bag at the right of the group fit a change purse, a clothes brush, and a bottle of smelling-salts

HATS AND PURSES FROM FIELDING

AS TO TRIMMINGS, THE NEW HATS YIELD FIRST PLACE TO OSTRICH FEATHERS, AND AS TO BRIMS, THEY WIDEN AS THEY WILL



The regularity of the crown of this Lewis model in black velvet re-establishes the symmetry which the irresponsible brim bids fair to forfeit. Grosgrain ribbon and two sprays of Marie Antoinette roses complete its chic personality

Jeanne Lanvin twists a strip of brown velvet into an odd toque of the Hindustan type, and confirms her oriental influence by poising a stiff brown tuft of ostrich in front, and swinging a string of rhinestones beneath the chin

An Evelyne Varon "tam," in which the black velvet brim, by the addition of a moire band, usurps the importance usually assumed by the crown; indeed, it quite conceals the soft puff. A quill sweeps down and backward from the brim

A shape not new, but which has received a new lease of life, is developed by Georgette in dark green velvet. Its brevet to newness is given by the trimming—a long, uncurled ostrich feather rooted in a short, fluffily curled ostrich

Taking a simple, regular shape of brown velvet, Evelyne Varon molds it to originality by giving it an odd turn over the left eye, and sticking two long quills, stripped half-way of their flues, most uniquely through the flap

MODELS FROM ESTELLE MERSHON

THE OLD NEWS IN HATS IS THAT THEY WILL CONTINUE SMALL OR MEDIUM; THE NEW NEWS THAT MANY WILL BE OF BLACK VELVET WITH A SINGLE TRIMMING, THE POSING OF WHICH WILL CONSTITUTE THEIR ORIGINALITY



In unequivocal colors is this Paquin toilette, for not subtlety but originality is its keynote. The black satin drop with its tunic of white lace is hemmed with uncompromising emerald green satin, a wide band of which is laid under the lace corsage. The white Chantilly lace butterfly, which perches on a hat of the same lace, has a heavy, black velvet body, and long, quivering antennæ of white paradise



The crow gives his blue-black color to the velvet, the cock his feathers—black, shading to an iridescent green—as a trimming; this sweeping ornament is caught to the brim by a flutter of crow-blue ribbons



Lewis's most successful season-end hat was a small, sharply turned shape of black velvet with a puffy crown and a black paradise sweeping high and straight from the front—a model for the tailleur



Patriotic France never lets a season go by without some development of the national tricorne, here a wavering black velvet shape, to the left side of which a curly, black ostrich is anchored in a shiny jet base



Wonderfully harmonious would be the toilette completed by this three-piece set designed by Lewis. A brim of black velvet, a crown of black taffeta, and a band of blue fox fur, the color of which is intensified by a bright blue velvet rose, constitute the hat. This device of a blue rose is repeated on black taffeta neck-piece and muff, both of which are shirred and lined with plaited blue chiffon

A MILLINER WHO IS MAKING ONLY SMALL HATS, AND WHO IS
SHOWING GREAT PARTIALITY FOR A LONG "KNIFE" OF FEATHERS

LEWIS MODELS SHOWN BY FERIE HELLER

The BELMONT TOWN HOUSE

When, as is Rarely the Case, a Town House is Spacious Enough for Magnificent Entertaining, It Permits a Medieval Splendor in Decoration

MRS. O. H. P. BELMONT'S house, which occupies the northeast corner of Fifty-first Street and Madison Avenue, covers two city lots. Apparently it was designed for that splendid form of entertaining which has often forced society from the home to Sherry's and the Colony Club.

From the street level leads a main hall, twenty-seven by twenty-four feet, dignified by an imposing staircase and flanked by a reception-room on one side and a dining-room on the other. The dining-room will accommodate the largest dinner party. The ceiling is framed in high relief gold and painted by Robert Reid. The walls are of marble, richly garlanded in a floral design of bronze green on a white background. A green-and-gold brocaded table-cover, chairs upholstered in the same material, gold candelabra, and a gold service emphasize the color note.

The library, which is also on the first floor, is finished in oak, with a beamed ceiling and a gleaming floor which preserve a warm, gray-brown tone relieved by the white of the medieval, carved

limestone mantel, and a fireplace and hearth of black quarry tile and brick.

From the library a staircase leads to the armory, which is a Gothic, stone hall, eighty-five by twenty-six feet, with Gothic, stained-glass windows designed by Hunt and Hunt, and painted by Miss Helen Maitland Armstrong. The treasures of this room—thirteen standing suits of armor, three mounted horse suits, and one of the greatest collections of spurs and bits in the world—are of immense value.

There are four rooms on the second floor of the house, exclusive of the armory—a white-and-gold drawing-room, a green-and-gold drawing-room, Mrs. Belmont's den, and the Stone Room. The Stone Room is in medieval design, with a Gothic, strap ceiling, walls of decorated, serviette paneling, and a mantel and chimney-piece of gray stone. Of the unusual decorations, one of the most interesting is a fifteenth century tapestry suspended over a carved altar-table, rich in priestly vestments. Fifteenth century tapestry chairs and Persian rugs complete the decorative scheme.

L. R. McCABE.



Beneath its high arched ceiling a Gothic room hordes a fabulously valuable collection of armorial treasures



The beamed ceiling and polished floor of the library form a gray-brown soil for a medieval mantel of limestone and a hearth of tile



Walled in white marble, enriched with bronze-green festoons, and ceiled with a painting by Robert Reid, is the beautiful dining-hall

Copyright, 1913, by Johnston and Hewitt



The Stone Room has a high, Gothic, strap ceiling, a medieval mantel of gray stone, and an altar-table rich in priestly treasures

Copyright, 1913, by Johnston and Hewitt

OLD-WORLD DESIGNS DONE INTO NEW-WORLD FABRICS

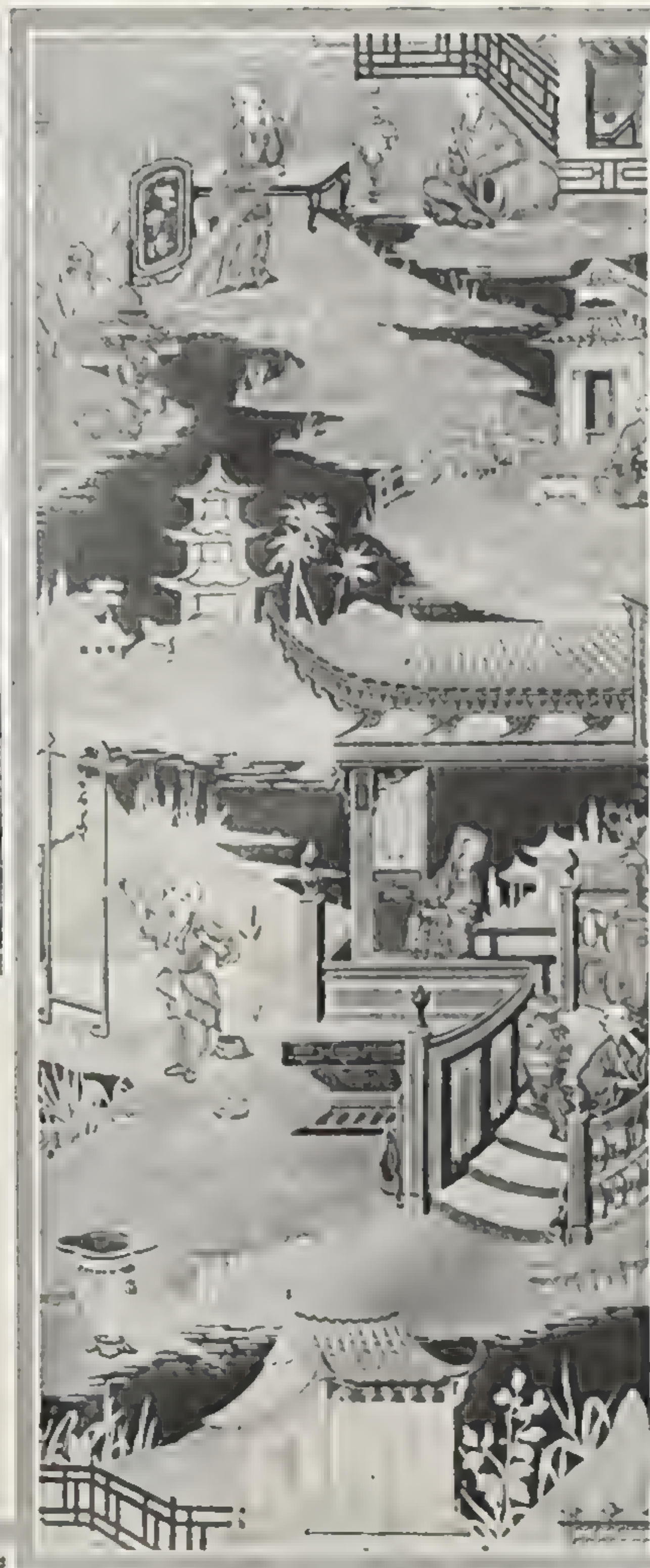


Woven to look like velvet is a linen material which, over its design, drops subtle, two-toned stripes, filling the fabric with color

ALTHOUGH the Chinese influence dominates the textile market to-day, at least so far as decorative textiles are concerned, there are other influences at work none the less important because more restricted. All the higher-class stuffs are in designs faithfully copied from fabrics woven centuries ago, many of them Chinese, but many also from Italy, England, and other countries.

It is to the museums, not to the studios, that the manufacturers of the rarest fabrics go for their designs, for they are beginning to realize that, partly because commercialism has so permeated art, the designers of to-day, clever as they are, can not compete with those olden artists whose whole lives were devoted to their art and who, working under the magnificent patronage of princes and dukes, or in love of church or monastery, knew no restrictions of time, money, or labor. To these great artists, whose work has stood the test of ages, our manufacturers resort, contenting themselves with the actual making of the fabric, into which they put materials more suited to our modern needs.

The illustration at the upper left of the page shows a Louis Fourteenth design in most delightful colorings. The background is a soft tan, and the figure is of the same tone, but lighter in value. Perpendicularly through the material



A glazed, lamp-shade chintz shows a quaint Japanese landscape set in a frame like a cathedral window. Price, \$2.25 a yard

On cloth-of-gold is woven a curious Italian design in mandarin yellow. Eighteen inches wide, price, \$16 a yard

Heavy bouquets of Borghese velvet: flowers brocaded on a ground of ivory satin. Eighteen inches wide, \$10 a yard



On a metal background striped in rose and green wholly impossible blue birds preen themselves under wholly impossible blue trees. Price, \$6 a yard

On a brilliant red background powdered with gold are Chinese pagodas and vases and lakes in mauve and rose and blue. Price, \$6 a yard

run two-and-one-half inch stripes, alternately of green and blue, and so neutral as to be unobtrusive. The material is woven of pure linen, but it has the pile of a costly velvet. It is particularly well adapted either for covering Elizabethan or Jacobean furniture or for the heavier Italian pieces. It knows no wearing out, and is moth-proof. It may be had in lengths twenty-eight inches wide for \$5.25 a yard.

For a wall-covering has been made a lovely fabric which is quite within the reach of a modest purse. It is photographed in the upper left corner of page 62. Every thread in this material is of mercerized cotton, and the design of gold thread is so blended with the gray background that it is scarcely distinguishable. This textile, which creditably takes the place of the rich silk damask of the Italian Renaissance from which it was copied, is fifty inches wide and retails for \$2.65 a yard.

At the right of the illustration just described is shown a photograph of another very lovely material called *rayure velours*. It is made of uncut linen woven after the manner of the uncut velours or velvets, and the pattern is raised above the background in cameo effect. It is fifty inches wide and comes in a variety of color combinations for \$6.75 a yard.

Of purely Jacobean design is the material shown at the upper right of page





Unlike its Italian prototype this stately pattern is woven on mercerized cotton

62. It is woven of silk and linen in a black and gold design, and is intended for use as hangings. It is fifty inches wide and sells for \$5.25 a yard.

Wonderfully like the old *petit point* is the cloth for a chair seat and back which is shown just below. The background is black and the thousand flowers are scattered over it as in early thirteenth-century stitchery. The wreath, however, dates back only to Louis Fifteenth's reign.



Clean-cut as a cameo is the tri-colored design which rises above a tan background



A glazed chintz for \$1.25 a yard is scattered with small, blue bachelor buttons, each possessing the most delicate of foliage



Brocaded in a riot of gold is a wall-covering which smacks of the Jacobean period

Subtle gradations of tone are remarkably well carried out in the flowers which have in them touches of rose, French blue, gold, and even heliotrope. This piece of upholstery is fifty inches wide and is priced at \$26 a yard.

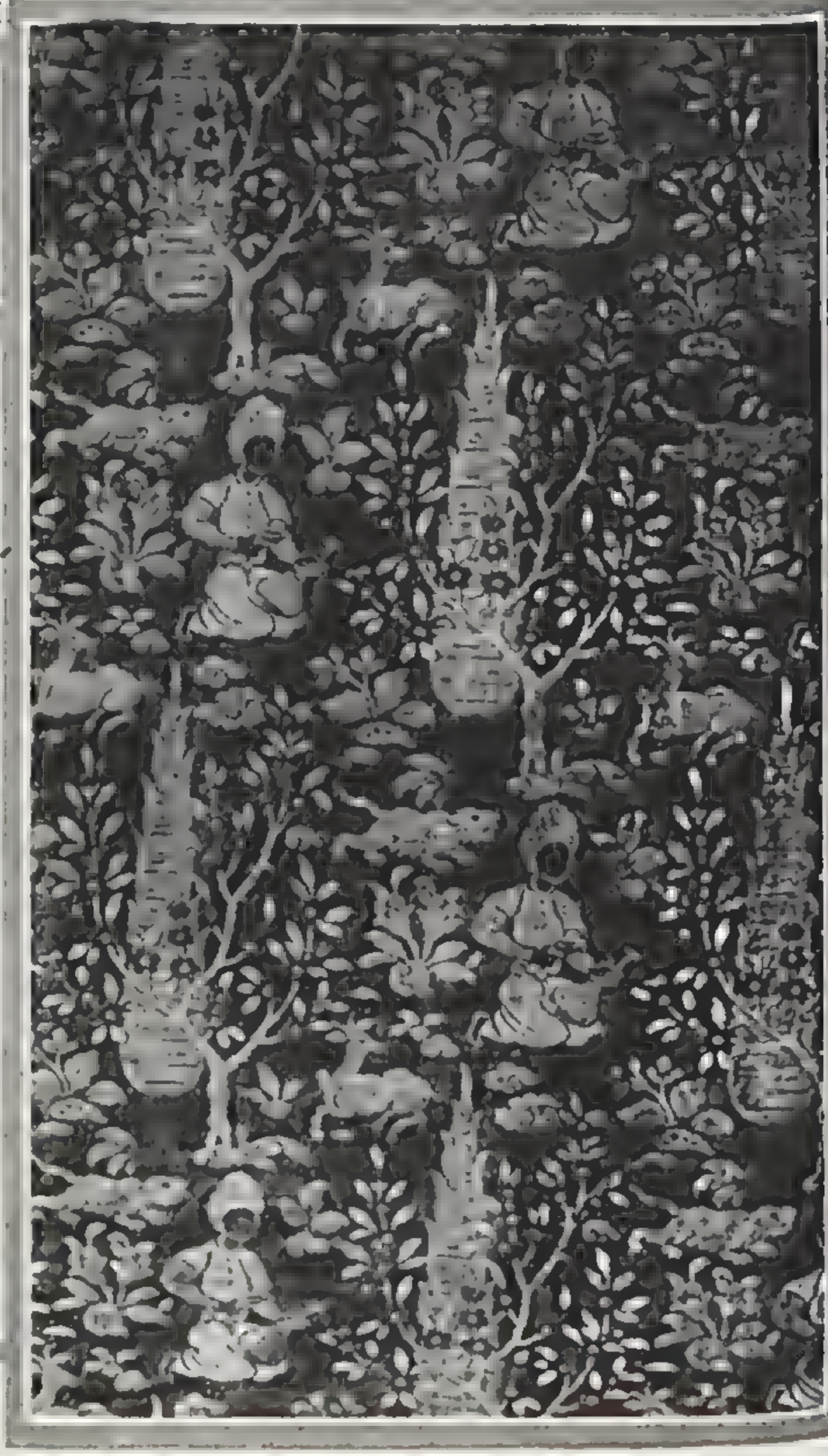
The piece of damask shown in the middle at the bottom of this page is of French-blue silk interwoven with silver threads. It is twenty-one inches wide and sells for \$20 a yard.



A thousand, thousand flowers are sprinkled in delicate sprays about Louis XVth wreaths



An Italian Renaissance design is exquisitely threaded in silver on French-blue silk



Gold animals and a mysterious, moiré-like figure on a black background, \$5.25 a yard

VOGUE'S PATTERN SERVICE



Nos. 2279/17-2280/17

INFORMATION from the earliest showings of winter fashions in Paris has made possible these advance patterns of the new mode. For instance, the gown shown on the left is not only new but particularly becoming. The short tunic is now a marked fashion feature in Paris and, like the kimono waist, has an ever-increasing popularity. This model is extremely simple to make, and would be charming in a soft velvet or silk crêpe in the new, very dark brown or green, with the belt of satin ribbon, the vest of cream satin, and the surplice neckpiece and plaited undersleeves of tulle. It is, however, an adaptable style, and could be made as appropriately of

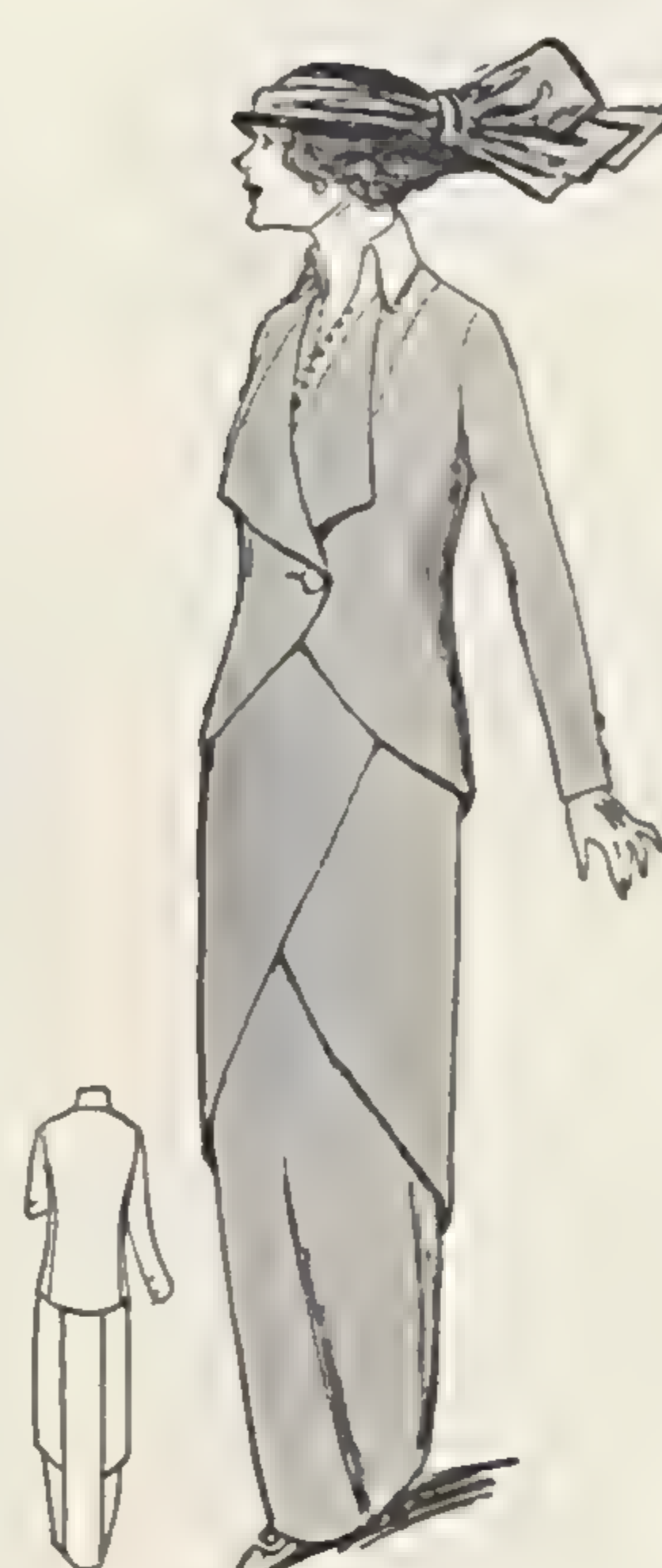


Nos. 2362/17-2363/17

Two of the newest autumn models. Velvet or crêpe would be charming for Nos. 2362/17-2363/17, while serge with figured or plaid silk would be smart for Nos. 2356/17-2357/17.



Nos. 2356/17-2357/17



Nos. 2274/17-2275/17

serge or other light-weight cloth with a plaid vest and belt.

The second gown, Nos. 2356/17-2357/17, is an excellent type of semi-tailored dress for between-seasons wear. Dark blue serge with the sleeves of taffeta in plain, plaid, or figured material, would be serviceable and not too warm. The skirt is distinctly new and easy to make.

The separate waist will be worn again this season, sometimes in crêpe in a color harmonizing with the suit, and as often in white chiffon. No. 2360/17 would be lovely of the latter material trimmed with embroidery or narrow fur, while No. 2361/17 is a severer type, suitable for crêpe or moire for morning wear.



No. 2360/17

An afternoon blouse made of white chiffon, trimmed with embroidery or narrow fur



Nos. 2212/17-2213/17

Patterns are priced 50 cents each for waist or skirt. Sizes 34 to 40 inches bust measure, 22 to 28 inches waist measure. Order from The Vogue Pattern Service, 443 Fourth Avenue, New York



No. 2361/17

A smart morning blouse in Canton crêpe or moire is both simple and quite unusual

SEASONABLE GOWNS on SMART LINES



Nos. 2338/17-2339/17 Nos. 2298/17-2299/17



Nos. 2282/17-2327/17

Nos. 2268/17-2370/17



Nos. 2301/17-2302/17 Nos. 2336/17-2337/17

THE art of dressing well lies chiefly in having clothes with the right "line," and it is the "right line" which the patterns shown on this page possess. They are all simple, made in few pieces, and can be put together easily by even inexperienced seamstresses or dressmakers. As a rule, even the small seamstress can make a neat seam, and almost as surely she can not cut the style into a gown—and it is the cut, not the trimming or finish, which produces style.

Take such simple dresses as Nos. 2282-17-2327/17, 2268/17-2370/17, 2232/17-2233/17, 2322/17-2323/17. In the first the Russian blouse is cut in but six pieces, while the skirt is in one piece slightly gathered onto a mounted waistband. The

front edge is folded back and stitched two to three inches from the edge. Nothing could be simpler to make, and yet there is no skirt which is being so much shown by smart dressmakers here and abroad. Serge or silk crêpe would be excellent for it. The second model shows a very charming waist and another one-piece skirt which is a trifle more draped. The third is the Russian blouse, with the skirt draped up in the front and an attractive sash arrangement in the back. The fourth design has the kimono waist with a one-piece draped skirt. The box plait in the front conceals the opening. Flowered crêpe or plain velvet could be used for it. The other models are equally simple, and all are suitable for the soft woolen and silk materials of the winter.



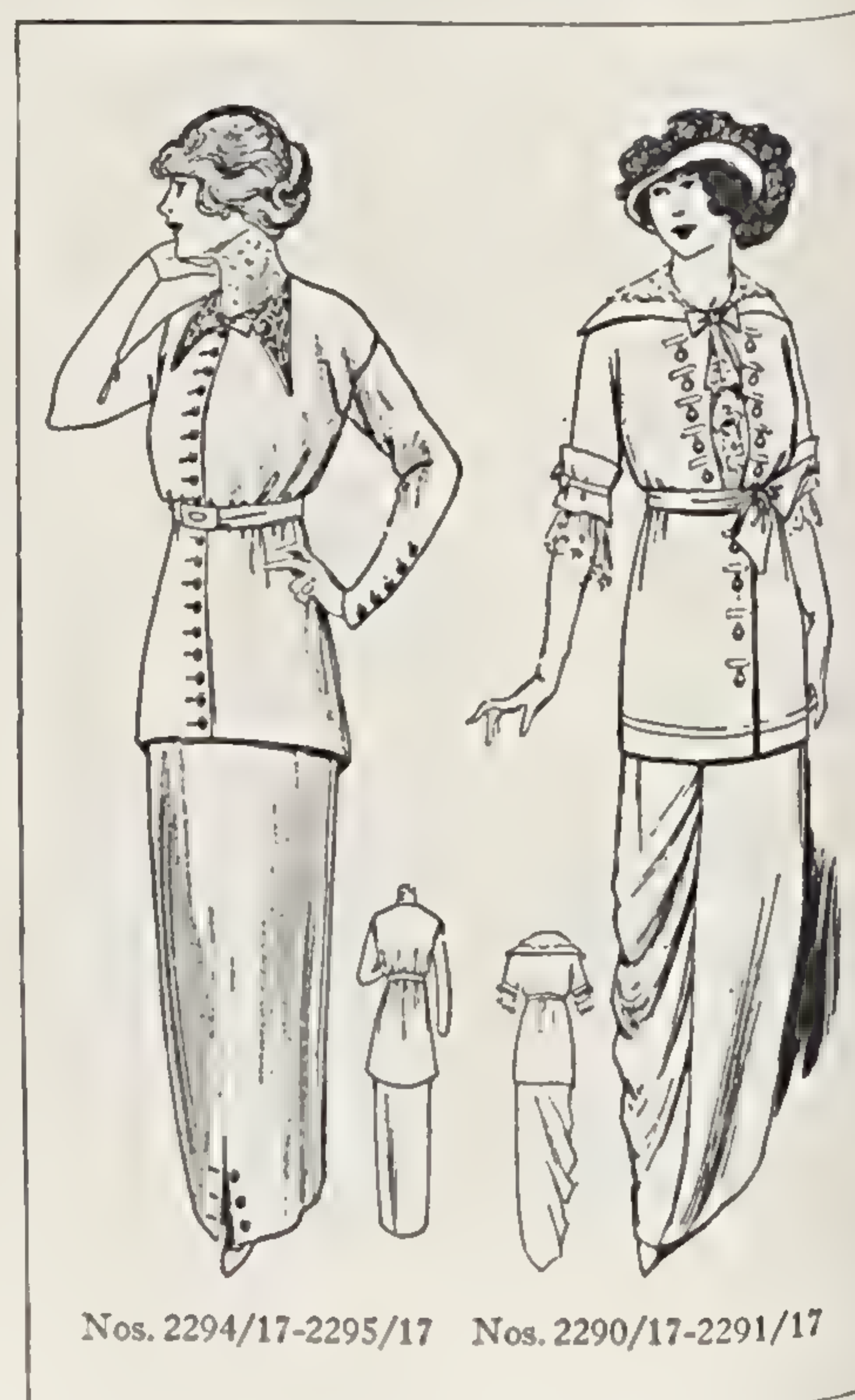
No. 2151/17

Nos. 2322/17-2323/17

Patterns for the designs shown on this page are priced at 50 cents each for waist or skirt. Sizes 34 to 40 inches bust

Nos. 2232/17-2233/17

measure, 22 to 28 inches waist measure. Order from The Vogue Pattern Service, 443 Fourth Avenue, Cor. 30th Street, New York



Nos. 2294/17-2295/17 Nos. 2290/17-2291/17



No. 2004/17



No. 2283/17



No. 2341/17

The waists and short negligee shown are 50 cents each. The long negligee is \$1, and each group of three guimpes is included under one number for 50 cents; 34 to 40 inches bust measure



No. 2278/17



No. 2164/17

SIMPLE PATTERNS *for* BLOUSES, NEGLIGEEES, and GUIMPES

BLOUSES and guimpes have come into their own again, and great as is the vogue of waists, even greater is that for guimpes, vests, and neck frills of all sorts. Perhaps no styles are being so much worn as the two shown in the middle of the page. With dresses of silk or soft materials such as voile and crêpe, the upper one would be charming. With the tailored style of dress, the vest with turnover collar in handkerchief linen, embroidered by hand, would be soft and becoming. The dresses this autumn almost all show some sort of vest arrangement; the models in many cases allow for separate guimpes or vests, and very wisely, as it is only in this way that a vest may be kept immaculate. The two patterns, No. 2352/17, which includes



No. 2352/17

the three upper patterns for 50 cents, and No. 2353/17, which includes the three lower ones for 50 cents, are representative of the prettiest guimpes now being shown. They are very easy to make, and yet quite expensive in the shops. To hold them in place so that the fit may be good, an elastic should be run through the lower edge.

Practical waists for wash materials, such as cotton crêpe, crêpe de Chine, wash silk, and linen are Nos. 2004/17, 2341/17, 2278/17, and 2198/17. For chiffon, which will be worn greatly this season, there is no prettier model than No. 2283/17.

Crêpe de Chine is one of the most serviceable materials for negligees, as it launders well. Either No. 2164/17, or No. 2159/17, would be pretty made of it.



No. 2159/17

A kimono negligee in wool or silk, with but two pieces in the pattern



No. 2353/17

Two groups of guimpes. Three in one pattern for 50 cents



No. 2198/17

An excellent model for wash silk or crêpe with fine thread lace as trimming



PATTERNS WITH INDIVIDUALITY *for* SMALL CHILDREN



No. 1665/17—This pattern includes a complete layette which is carefully marked to avoid confusion in identifying the pieces. Fine French nainsook is the best material for babies' dresses, slips, white petticoats, bibs and caps; wrappers and under-petticoats should be of French flannel. These twelve garments are included in one pattern for 50 cents



WITH a little thought it is quite possible to get away from the commonplace in dressing children. The patterns illustrated here, although simple, have the charm of individuality. Attractive rompers for boys are shown in No. 2136/17, and quite original ones for girls in No. 2071/17. Coats which are simple and straightforward and yet not usual, are Nos. 2258/17 and 2080/17, either of which might be made of woolen velours or serge. Another good pattern is of a Japanese kimono which could be developed inexpensively in flowered crêpe.

Patterns cost 50 cents. The sizes are stated under each illustration. Order from The Vogue Pattern Service, 443 Fourth Ave., Cor. 30th St., New York.



Tecla Gems



Tecla creations are wonderful reproductions of genuine pearls, sapphires, emeralds and rubies, and possess the essential qualities of natural gems. Mounted only with real diamonds in platinum and gold settings, individual in character and of exquisite design

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416 Boylston Street
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16 Avenue Masséna
36 Alte Wiese

ROME
144 Corso Umberto

VIENNA
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BERLIN
15 Unter den Linden

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Mrs. Wm. Goadby Loew and her daughter doing a bit of shopping before returning to "Inchiquin"

SOCIETY WALKING AND MOTOR-
ING ON THE HIGHWAYS OF NEW-
PORT—POLO SUMMONS ITS DEV-
OTEES TO NARRAGANSETT PIER

Miss Natalja Willard, daughter of Col. Joseph H. Willard, U. S. A., driving an electric

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Mrs. J. Frederick Pierson, Jr., on her way to the Casino. She is spending this summer at "Parker Cot"

Photograph by Underwood and Underwood



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The German Ambassador, Count von Bernstorff, and his son. He and his family have since left Newport, and the cottage they occupied has been taken by Mr. and Mrs. Richard Stevens

Photograph by Underwood and Underwood



Masters Rodman Wanamaker, Jr., of Philadelphia, and William H. Jackson of Nashville, Tennessee, are two of the younger generation of sportsmen who are visiting Narragansett this summer

To the first of the Point Judith Polo matches at Narragansett Pier came Mrs. A. B. Lambert of St. Louis and her son Don. With them on the lawn is Mr. H. S. Shonard of New York



*The Latest
Millinery Sensations of Paris
Imported by Gimbels*

Le Grand Salon des Modes de Paris at the Gimbel Store presents a more brilliant exhibition of Millinery Fashions for the Autumn-Winter season than you will find in any one Salon in Paris—for we have imported

Mme. Georgette's Louis XIII. chapeau with the exquisite ostrich plumes

(Illustrated at upper left corner—will be reproduced for \$38)

Mme. Reboux's picturesque model that turns up diagonally in the back

(Illustrated at upper right corner—Reproduction, \$28)

Mme. Louison's turban with the extreme flare that is simply adorned with Velvet Bird feathers

(Illustrated at lower corner—Reproduction, \$35)

and all the notable models of Evelyn Varon, Lewis, Talbot, Jeanne Lanvin and other famous modistes—the very styles that exclusive American society women will bring from Paris for the Autumn.

Besides, Reproductions and Adaptations—at \$15 to \$100—that are typical of the imported models, for they are made of the finest imported materials. It is obvious that these prices are but mere fractions of those of Paris.

Gimbel Millinery is Renowned on both sides of the Atlantic Ocean

GIMBEL BROTHERS

Broadway

NEW YORK

Thirty-Third Street

Gertrude Elliott will appear with her husband, Sir Johnstone Forbes-Robertson. She and her daughter spent the summer in the home of Maxine Elliott, Mrs. Robertson's sister, at Bushey Heath, England



Copyright by Lizzie Caswall Smith



Copyright by Lizzie Caswall Smith

Sir Johnstone Forbes-Robertson, who was recently knighted, gave his farewell London performance not long since. He will begin his farewell tour of America by opening the new Shubert Theatre on 44th St.



On September 1, Oliver Morosco will present Catherine Calvert at the Maxine Elliott Theatre, in Paul Armstrong's new play, "The Escape"



Support has been requisitioned from the Bronx and the Long Beach Stock Companies for Miss Blanche Ring, who will appear in Anne Caldwell's "When Claudia Smiles"



That Miss Helen Freeman is a new Belasco protégé is an accepted fact, but when, where, and in what he intends to present her is not certain

THE BEGINNING OF THE SEASON DIVIDES ITSELF IMPARTIALLY BETWEEN OLD AND NEW PLAYS, AND TO THE ZEST OF INTRODUCING UNFAMILIAR ACTORS ADDS THE PLEASURE OF PRESENTING FAMILIAR, FAVORITE ONES

Best & Co.



Women's Wear

No. 1—The Park Suit, combination blue and green plaid. Blue cheviot serge coat. Belt of plaid. Buckles and buttons to match. Skirt drapery suggestion forming hip plaits. Sizes, 34 to 38.....Price, \$35.00

No. 2—Bridge and Restaurant Gown. Becoming model for all types of figures, suitably worn in afternoon or evening. Bodice of white chiffon, veiled with Chantilly, contrasting with stylish draped charmeuse skirt. In black only.

Sizes, 34 to 44.....Price, \$45.00

No. 3—The Garland Dance Frock. Soft fluffy chiffon bodice over draped charmeuse petticoat. Colors: light blue and pink, light blue and maize, white with pink roses.

Sizes, 34 to 38.....Price, \$29.75

HATS

No. 1—Small Black Velvet Hat, rolled brim, trimmed with white gardenia. Price\$18.50

No. 2—Black Velvet Medium Hat. Sharp roll at side. Trimmed with lace butterflyPrice, \$15.00

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WHERE PARIS PLAYS "LE GOLF"

TO the average American the golf clubs in France occasion no small amount of surprise, accustomed as he is at home to those masterpieces of luxury which go by the name of country clubs, wherein every imaginable contrivance has been devised for the comfort and pleasure of its members.

The country club as such can not be said to exist at all in France, and the tennis and golf clubs have been native to the country so short a time as still to be in a more or less embryonic state. To be sure, La Boulie, which is by all odds the most famous, was founded some twelve years ago. This, as things move in America, is time enough to perfect any system or complete any universe, but it must be remembered that what to New Yorkers is an icon, is regarded by the continental as the affair of a moment.

Viewed in this light La Boulie is in its infancy, and has had scarcely time to emerge from the useful to the ornamental period. It now serves as a meeting-place for the members, affords shelter for their clubs and togs, provides food for the hungry, and offers cups in profusion to the aspirant for golfing fame. Beyond that its duties cease, and its fame rests chiefly upon the excellence of the links (after all, the *raison d'être* of any golf club), and upon the number and prestige of its members.

THE APPROACH TO THE CLUB

At the tip-top of a steep hill just outside the gates of the city of Versailles is situated the clubhouse. Though the approach to it is so steep, the road is broad and well graded; indeed, the ease with which runs by motor are made from Paris to the club has been one of the chief causes of its success. From ten o'clock in the morning to late in the afternoon there is an endless train of smooth-running cars that spin up the winding road to deposit their loads of enthusiastic golfers, while for those members who arrive by train, the club maintains an auto bus to run to and from the Versailles station.

THE HOUSE ITSELF

The clubhouse is a typical French villa, built of grayish stucco, half-timbered in a deep, soft brown. Around the steps are massed flowering shrubs, lilacs, and wistaria, which in the spring turn the narrow veranda at the back and the broad, pebbly terrace into a perfect bower of beauty.

The decoration of the interior, if decoration it may be called, is chiefly conspicuous by its absence. The rooms are plastered and tinted and are paneled in walnut, while the chairs and tables

The Short Run from Paris to Versailles Lands the Sports-Loving Frenchman at La Boulie, One of the Smartest Golf Clubs in Europe

of wicker are obviously made for use; but this lack of elegance in furnishing is more than made up by the number of the attendants and the dignity of their service. *Garçons* in black-trousered, red-coated liveries serve ceremoniously in the daintily appointed dining-room, the low windows of which look out over the terrace to the wooded hills beyond. Tiny bell-boys covered with innumerable buttons pop out at every turn, and maids and valets reign supreme in the dressing-rooms.

THE FRENCH CADDY

The caddies are less magnificent in their attire, and partake of many of the characteristics of our native-grown species, but they make up in quantity what they lack in quality. They are, however, kept well in hand, and for the most part out of sight, in the picturesque, one-storied, vine-covered building, which flanks the roadway at the entrance and serves the double purpose of caddy-house and garage.

To a soberly uniformed individual is assigned the not too arduous task of signaling for the caddies as they are needed. He is stationed in a small cubbyhole at the right of the front steps, and as each player descends, he emerges, vigorously waves a red flag in token to the caddy-master that the service of two or more of his flock is required, and then discreetly retires. Here, as in other well-regulated golf clubs, the caddies can not be engaged beforehand, and according to "hearsay" evidence the rule is well enforced. This has advantages, and likewise disadvantages, as all inveterate golfers know.

THE LAY OF THE LINKS

The eighteen-hole course, over six thousand yards in length, has been most cleverly laid out, for its organizers have been wise enough to accept the conditions imposed by nature, and, by using all the means at their hands, have largely avoided the use of artificial hazards and bunkers. The course starts on the brink of the hill upon which the club is situated, runs along the crest for the first three holes, then descends, zig-zags to and fro about the base, turns on itself, and finally finishes on a high green overlooked from the terrace of the clubhouse. As it is rolling and narrow, yet

open, it offers occasions for an infinite variety of strokes, while the few well-placed sand pits act as a restraining influence upon the ardor of the erratic player who, if he "slices" or "pulls" at random, is badly in need of just these holefuls of penalties to keep him unerringly to the straight and sure stroke.

Though La Boulie is but little used for social affairs, where golf is concerned it is most actively alive, for as the winters in Paris are comparatively mild, the game is played throughout the year, and, save during the months of July and August, monthly tournaments are held for both men and women. Many of the latter are, possibly, less strong in their strokes than are their competitors among the American and English women who, as a general rule, take their athletic training more or less as their brothers do, as an extravagantly important feature of the college curriculum. Nevertheless, the average Frenchman who aspires to golf at all plays a long and exceedingly brilliant game—a fortunate circumstance on this course, where from many tees the drives require a long, straight carry.

THE RENDEZVOUS OF ROYALTY

It is at La Boulie that the great international tournament is held for a cup which, for the last nine years, has been presented by Mr. J. Gordon Bennett. Though players come from far and near, it is a tournament which might fulfil all requirements and yet be played among the members of the club itself, so varied are the nationalities there represented. There are the Grand Duke and Duchess Cyrille, Grand Duke Boris, and the Grand Duke Michel Michailovitch of Russia, several Turkish princes, Italians, Germans, Swedes, and English. Among the last named is the Prince of Wales, who, during his visit to Paris as guest of the marquis de Breteuil, spent a great part of his time playing over this course.

Among the American contingent we find the names of Mr. W. K. Vanderbilt and Mr. J. Gordon Bennett (both founders), Mr. Henry Frick, and Mr. Anthony Drexel.

RULES OF MEMBERSHIP

The nationalities of the members being thus varied, the rules for temporary membership decree that each applicant shall be seconded by two permanent members of his own country. This rule, however, is not strictly adhered to, and membership for the week or the month is comparatively easy to acquire if one is a member of a golf club of any prominence in one's own country.



Though famous for the excellence of its links, La Boulie, in point of luxury, has little in common with the country clubs of America



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MOTOR NOTES

Small Niceties of Construction Which Go to the Making of Motor Distinction and Pronounce the Last Word in Touring-Car Comfort

THE old saying, "It's the little things that count," has never been better exemplified than in the attention to details and the search for better designs and attachments that have made up the history of the automobile. With the introduction of large tires, long wheelbases, flexible springs, and ten- and twelve-inch upholstery, it might almost be said that the climax of motor-car luxury has been reached.

THE EVOLUTION OF THE FOOT-REST

The modern touring car, whether of the five- or seven-passenger variety, is provided with such ample space in the tonneau, between the rear seat and the back of the forward seat, that some kind of foot support is necessary in order to make the passengers feel secure when the machine is at high speed. These foot-rests are of many types, and combine the qualities of comfort and ornament to a pleasing degree. The simple, brass rail against which the occupants of the tonneau braced their feet, has been greatly improved. Some of them are now made adjustable and collapsible so that they are adaptable to the requirements of any passenger. One of these foot-rests has a series of slots and holes which makes it easy to adjust the rest to suit any occupant of the tonneau. By tilting the rest forward and pushing it an inch or so sideways, it may be set in any slot desired.

On another type of rest the board is unusually broad to give ample foot support, and is pivoted at the middle of each end so that it can be turned about a horizontal axis to be adjusted to the position of the foot. On a long trip this affords opportunity for frequent restful changes of position, and will go far toward preventing that stiffness which often results from sitting for many hours in the same position.

On the assumption that the floor of the tonneau will often be desired for other purposes, such as the carrying of luggage and the like, many of these foot-rests are made to fold back flat on the floor against the forward part of the tonneau. In order to make the occupants of the tonneau feel doubly secure, many of the rests are provided with corrugated or rough treads that prevent the feet from slipping off when the car rounds a sudden turn.

ROBE-RAILS AND THEIR USES

Another tonneau attachment that is a regular equipment of the majority of touring cars, and one which adds greatly to the comfort of the occupants, is the robe-rail attached to the back of the front seat. This is of ornamental brass or nickel, and forms a convenient place on which to hang the lap-ropes, dusters,

and heavy coats which are not needed all of the time. Although ornamental, the robe-rail should be unobtrusive, and should not occupy unnecessary space when not in use. Also, it must be substantial and rigidly secured in place so that it may be used as a rail or handle to assist a passenger to enter the tonneau. With these requirements in mind, the designers of several cars have provided the tonneau with a robe-rail that is supported at the ends by extra brackets which form convenient handles that will naturally be grasped by a passenger entering the tonneau. One type of this handle projects horizontally from the supporting brackets of the robe-rail, while in another design the handle extends downward at right angles, and serves as an auxiliary brace. Coat-rails, of course, are designed so that there will be no sharp corner or projection which will be liable to catch in the garments of a person occupying the car.

In order to accommodate any number of robes or garments, and yet to occupy no more space than necessary when not in use, many of the robe-rails are hinged on their supports so that they may be swung out when needed or folded back out of the way. On another type, the supporting rods of the rail telescope into their sockets so that the rail will lay flat along the back of the front seat when not in use.

AN APPEAL TO WOMEN

Of all the many designs of motor car coat-rails, however, what is probably the most unique is that which is combined with a support for a neat, polished mahogany cabinet. This cabinet has a cover, hinged at the bottom, which lets down like a writing-desk lid and is supported like a shelf by a pair of slotted, brass bars which extend from the interior when the cover is opened. The interior of the cabinet discloses a mirror and room for various toilet articles, such as would appeal to the feminine occupant of the tonneau.

Although the majority of coat-rails are of the brass or nickel-bar type—either in the round or octagonal shape—there are certain departures from this practise to be found in the tonneaus of several of the leading cars. A brass link chain may be employed, or a braided leather cord may be suspended between the two supporting brackets at the ends.

One car has a flat, leather strap, each end of which is passed through a ring on the support; the strap is then doubled back on itself and secured by a buckle of the conventional type. This admits of adjustment to accommodate almost any number of wraps and robes, and has been received with marked favor by the owners of the cars on which it is in use.



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On Her DRESSING-TABLE

BEHOLD, a few more novelties to play hide-and-seek in the unfathomable depths of madame's hand-bag. A white celluloid tube, hardly more than three inches long, has a cover at one end that conceals a thick stick of rose nail-polish and a slim, removable, celluloid nail-file. At the other end is disclosed a pointed chamois buffer to finish this two-minute manicure. Price, complete, 18 cents.

DAINTY CELLULOID ACCESSORIES

A miniature hand-mirror, round, with a handle, and about three inches long, conceals in its bulging, lidded back a tiny powder puff. It is made of white celluloid, and costs 65 cents.

Dainty is a receptacle for perfume which consists of a glass tube, three and one-half inches long, stoppered with a gilt-crowned cork and fitted into a white celluloid holder rimmed with gilt. These vary in price—50, 65, and 75 cents—according to the diameter of the tube; the length is always the same.

HYGIENIC PERFUMES AND TOILET WATERS

First the receptacle, then the perfume. There are two delightful new essences produced by a well-known Paris firm. Too much care can not be expended in the choice of perfumes, for a cheap quality is positively injurious to the skin. Aside from the hygienic excellence of these particular perfumes, it is interesting to know that instead of the odors being saved from faded blossoms, as so often is the case, the flowers for them are picked at daybreak and sent at once, fresh and dewy, to the stills. Therefore, the wonderful fidelity in aroma to the growing flower. To her who uses a few drops of the jacquemint rose extract it would seem as if she were wearing a cluster of these deep red, velvety blossoms.

A bouquet odor that is rather new with this French firm is a trifle heavier than the rose, but quite fascinating in its unusualness. Apple blossom, arbutus, forget-me-not, honeysuckle, beside several varieties of the rose and the violet—these are a few of their many delightful perfumes. They cost, per ounce bottle, 50 cents for double extract; 75 cents for triple; and \$1.25 for quadruple. The accompanying toilet waters in the three degrees of strength cost, per four-ounce bottle, 50 cents, 75 cents, and \$1.25.

IMPORTED POTPOURRIS

Fragrant mysteries are some new potpourris recently imported from London.

Their mission to perfume a room would never be guessed, for in appearance they are just charming little bibelots. One, that is filled with herbs and gums and spices from India, is made of wood in the shape of an oriental water jar, and painted in simple but not harsh colors by the natives of Cashmere. Four or five inches tall it stands, and it can be had for \$1.65.

Another vase, similar in size but slightly different in shape, would seem to be made of a green and white, open-work pottery. An assortment of dried flowers fills it. Price, \$1.50.

A ball, not more than three inches in diameter, of old-blue silk covered with a reticulated silvery metal in a wild rose design, is the attractive and deceptive form in which a third potpourri is presented. Its price is \$1.75.

BALMS FOR THE AUTUMN TAN

In September the athletic girl who has faced the relentless rays of the sun for several months begins to regret the price she has paid in a coat of tan that apparently will yield only to the bleaching process of time. Fortunately, there comes to the rescue a cream which will assist in removing the tan and freckles, and when only a light sunburn is the cause of annoyance this cream takes almost immediate effect. After a long motor ride or a salt-water sail, when cheeks burn and lips are cracked or roughened, an application of this cream is the most delightful and effectual soother imaginable. This preparation, primarily a beautifier rather than a cleansing cream, is made under the most sanitary conditions from a formula tested as to its purity by chemists. The price is 60 cents a jar.

Another cream, sold exclusively by a reliable New York chemist, is designed for massage. Its purity is guaranteed by its being made only to order after the formula of a once-famous physician. The best results are obtained by thoroughly washing the face in rather warm water and then gently massaging the cream into the skin. Unless a very large quantity is used the skin will absorb it all, and almost miraculously fill the tiny lines around the eyes and mouth. Price, 50 cents, 75 cents, and \$1.25, according to size.

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]



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WHAT THEY READ

We Turn from the Alien Shelves of the Old Library to Read Our Second-Rate New Fiction in Preference to All But the Best of the Old

"HOW few current novels are worth reading," is a sentiment expressed frequently, sometimes in almost exactly these words, often in words of essentially equivalent significance. The opinion is critically sound, but if it is intended as a comparison between the books of to-day and those of earlier periods, and unfavorable to the former, it is a fallacy. Nothing is much harder than to assess with anything like critical accuracy the relative merits of new and old in literature. A college student's frank opinion, "Chaucer's punk," is a precious thing when rightly viewed, since so few of us have the courage to say what we think about masterpieces that come to us authenticated by the judgment of the ages. It is a nice question, indeed, that of how much gratified vanity at the sense of having conquered difficulties has to do with our enjoyment of foreign texts or of works in archaic English. Most of us, of course, rarely read anything more than five years old, once we are released from the duty reading of school days. Even those of us who habitually read the great masters of our own tongue, from Chaucer onward, somewhat rarely read for pleasure's sake novels a century old except a famous few, the most brilliant works of very eminent hands. The second- and third-rate novels of the eighteenth and early nineteenth centuries have utterly vanished from the ken of most who love letters, and if read at all are read solely by specialists in literature and for purposes of study, not for distraction.

If, however, the novels of a period long before the time of living men and women are hard to estimate in comparison with the newest things from the press, the novels that old or middle-aged persons read in youth or in early maturity should present much less difficulty in this regard, and almost any intelligent man or woman between fifty and seventy who has been a steady reader of the better kind of current fiction since, let us say, the sixties and seventies of the last century, will probably admit that current fiction below the second class is in almost every respect better than most fiction of a corresponding class belonging to that earlier time. When we quarrel with the entertainment that the novelists of two continents now so lavishly provide we instinctively compare the third-rate work of to-day with the first-rate work of the last generation or of the last two centuries.

The truth is that we should find very hard reading the poorer kind of novels that we enjoyed thirty, forty, fifty years ago. Anyone who tries the experiment of re-reading a confessedly third-rate old novel that he once enjoyed will promptly discover how much worse novels of that class were in the days not so very far gone by than such novels are to-day. The generation of the Civil War period, when novels were relatively few in number, was largely fed upon

drivel, and much of it very ill-written drivel. That is one reason why the term Mid-Victorian has become one of reproach as applied to matters of taste. As to the short story, it is almost a new mode of literature since that time.

We are reading a great many very poor novels these days, more than ever before because more novels are printed than ever before, but there are few novels of the third class to-day that do not compare favorably with most of that class published half a century ago. There is a great deal of showy and pretentious writing nowadays, but there is far less slovenly writing in the fiction of this period than in that of any other, if we consider the relative number of novels published now and fifty, a hundred, and one hundred and fifty years ago. To chance upon a forgotten old novel in a musty garret and read a dozen of its stilted pages is to realize with sudden vividness the vast improvement that has come over fiction, both American and English. Of masterpieces we have fewer than in some periods of the past, but of good, workmanlike performances far more. Our writers of to-day have been lessened by the brilliant fiction of continental Europe, by a sharper and saner criticism, by a larger critical public. That very inferior novels continue to have wide popularity is to be set down to the fact that the actual reading public of to-day is vastly larger than that of half a century ago, and that so large a public naturally includes a large number of readers who have not had the discipline of systematic education and wide acquaintance with masterpieces.

There is no better evidence of the improvement in the average fiction of the day as compared with that of earlier times than the fact that it does not pay to republish the second-rate novels of other times. There are hundreds of novels upon which the copyright has long expired, and which would be extremely tempting to enterprising publishers to-day if there were any considerable demand for such works. Of famous old novels we have new and cheap editions in many forms and at all sorts of prices, and some thousand copies of such are sold every year, but they do not compete with even the second-rate current novels such as appeal, not to the cheapest popular taste, but to the more sober and intelligent judgment of present-day readers. Some of the less recognized novels of earlier times, the little masterpieces, or semi-masterpieces, have been offered anew to the public, but with no great encouragement to the publishers. It can not be that all of these books are familiar to the mass of readers, and some such books are not so utterly old-fashioned in theme as to repel the new generation. They are rejected in large part because essentially better new novels are appearing every day. Nothing gives one an odder feeling of citizenship in a

(Continued on page 80)



Cawston Ostrich Plumes

Paris Fashion Note.

Ostrich feathers are indicated more strongly for fall and winter than any time since the willow plume craze. Ostrich Boas, Collarettes, and Ruffs are again much in vogue among the smart set.

No need to wait for your California trip to buy your ostrich plumes.

The Cawston Ostrich Farm of South Pasadena, California, has established its own shops in New York, Chicago, as well as at San Francisco, Los Angeles, and at the Farm.

Your milliner, or you yourself, guided by the photographs in the new Art Catalogue of Cawston, can trim your hat with a Cawston plume, so as to get the smart, fascinating effects of fall and winter styles.

Cawston Plumes from \$2.50 to \$60.00. Boas, Collarettes, Bernhardt Ruffs, and Fancies, all colors and combinations. 1913 Cawston catalogue mailed, without charge, on request.



The top model shows the Cawston Plume, curled Amazon, 27 inches long, No. A-70. This plume constitutes a complete hat trimming, no other material being necessary. An exceptional offering at \$19.00.

The Collarette of widest material, 27 inches long, with velvet bow, is \$18.00. Other collarettes from \$4.00 to \$20.00.



The center model shows, on a new French hat, a Cawston Superior Plume, 17 inches long, Number 070, at \$7.00. Other Superior Plumes from \$3.00 to \$26.00.

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Bring or send us your apparently worthless old plumes of any kind and we will estimate on the cost before converting them into one of the many smart forms, as the Plume Tunné, the Amazon Band, or the Bernhardt Ruff, all of which are shown on the bottom model. We return old plumes prepaid if you decide not to have repairs made.

We will serve you at any of our shops or promptly by mail from the nearest address. New Art Catalogue, with \$1.50 cash purchase coupon, free.

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WHAT THEY READ

(Continued from page 78)

changed world than to fall upon a library of old novels and note their alien faces. Their very titles, so often romantic and sentimental, sometimes seem absurd, and they open in words that proclaim them hopelessly lost to the present generation of readers. No doubt most of us who reach old age outlive our own past, our own earlier tastes, and this fact accounts in part for the ephemeral character of fiction, but the quickly sympathetic readers prefer the new to all but the best of the old, because the new is better.

EXAMPLES OF THE NEW FICTION

THE OPENING DOOR, by JUSTUS MILES FORMAN, is a radical departure from most of the author's previous work. Here is no Zenda romance, no beautiful princess, no court intrigue. The heroine is an American girl, not even extraordinarily rich, although dowered with that wealth which, since Eve, women have prized most, unusual beauty. Left an orphan soon after her school days are over, she comes largely under the influence of her godmother, who has devoted her life and fortune to the cause of Suffrage. Hope, the heroine, goes on a long visit to her godmother in New York. She falls under the influence of a young anarchist, whom she had encountered once or twice at her home in New Haven. Their meetings are more or less clandestine, because, although one of the many persons interested in the "Cause" who frequent her godmother's house, he is not high in that lady's favor, for some unexplained reason. He talks much about freedom. One feels sure that he italicizes it. Hope is deeply impressed. She decides, with the tolerance of youth, that her godmother is unjust to this young man, simply because he is young and ardent. It is always the way with old people, she thinks. But although she is deeply interested, she is by no means in love with him—yet. Consequently, when, as she supposes, he proposes marriage, she is a little frightened and almost wholly displeased. Her godmother's secretary rather forces her confidence and at once solves all questions concerning the young anarchist in a rather drastic fashion. She takes her to call upon the young woman, the mother of his child, whom he has "basely abandoned." The reader feels that the young man hardly receives fair treatment. The woman admits that she had gone to housekeeping with him with the perfect understanding that neither was bound. The advocates of the sacred cause of freedom are naturally jealous of their personal liberties. Only, unfortunately, it was he who felt the impulse of freedom first. One feels that she is not "playing the game."

All this the young man sets forth with rude eloquence in an interview which he forces upon the girl. He "turns quite white with a wild and extraordinary fury" when he realizes that she thought he wanted to marry her. He confesses freely to having lived with many women. Some he has left, others have deserted him. What of it? They all understood that "being bound fast for life to any one person was degrading and intolerable." He tells her in accents of unmistakable truth that he loves her, but, more forcible than polite, he adds that "he wouldn't marry her if it were the only way of preserving the world from damnation."

Hope, temporarily out of sympathy with causes in general, goes abroad with friends. While at Trouville, she meets Roger Bacon whom, as a child, she had known in New Haven. She also meets Lady Evelyn Foster, "one of the best workers the Cause has got in all England." Upon her return to America our

vacillating heroine asks her godmother to put her to work. In company with a most unattractive lady who was "an excellent machine designed to convey information," she makes house-to-house canvasses among the poor, who seem most coy, when not hostile, to her and her message. She goes about a good deal, meeting Roger Bacon frequently. She does not feel that she has found her proper field. Finally the climax comes when she is smitten with stage fright when called upon to address a meeting. Thereupon she abandons Suffrage and marries Roger. The rest of her story is taken up with her efforts to convert Roger to the Cause. Certainly no one ever had a more stupendous task, nor more unpromising material to work with. In the end she prevails, and she and her husband decide, and wisely, that their branch of work lies in giving attractive little dinners where "clever, ambitious, useful people meet each other and talk about good things—Woman Suffrage among them."

Mr. Forman may be less lukewarm toward the Cause than his novel would lead one to suppose. It may be that he considers that anything more than a superficial presentation of so great a question lies without the province of fiction. He certainly seems politely bored with the whole affair. The godmother is easily the most sympathetic and real character in the story. Roger Bacon is an impossible prig. (New York: Harper & Brothers; \$1.30 net.)

THE OLD ADAM, by ARNOLD BENNETT, which first appeared under another name in "The American Magazine," does not belong to the group of the author's serious works. It is like "Buried Alive," pure farce, always amusing and occasionally brilliant. It tells of the further adventure of that "card" of the Five Towns, Denry the Audacious, now forty-three, and known to his admiring townsmen as Alderman Machin. He has become rich; he has an income of five thousand pounds a year and is the proud owner of the most modern house in all the Five Towns, furnished with such unique contrivances as a pianisto, a vacuum cleaner, and gilded radiators. His fellow citizens look up to him because of these possessions and his unshakable reputation as a "card." But that is not enough. His wife and three children fail to be impressed by his successes; they take him for granted, and refuse to be surprised at him. He is unhappy; he longs to escape from that "close, enervating, domestic atmosphere, where he is misunderstood by women and disdained by infants. He wants fresh air; he wants bars, whiskies, billiard-rooms, and the society of masculine men."

A chance encounter with an American gives him his opportunity. He takes up a theatrical option in London and sallies forth from Bursley to show the capital how such things ought to be done. After many amusing adventures in learning the ways of Wilkins's, the first hotel in London, the provincial makes the acquaintance of Rose Euclid, a worn-out stage favorite; the seductive Elsie April; the poet, Carlo Trent, author of "The Orient Pearl"; and listens to meaningless discussions on the intellectual drama. Finally, in a spirit of bravado, he builds the Regent Theatre and is wheedled into producing "The Orient Pearl," which proves to be a lamentable failure. But, true to his reputation as a "card," he makes a flying trip to New York and concludes an arrangement which saves the day for both "The Orient Pearl" and the Regent Theatre. Then, his manhood vindicated, he returns to his home in Bursley, where his

(Continued on page 82)

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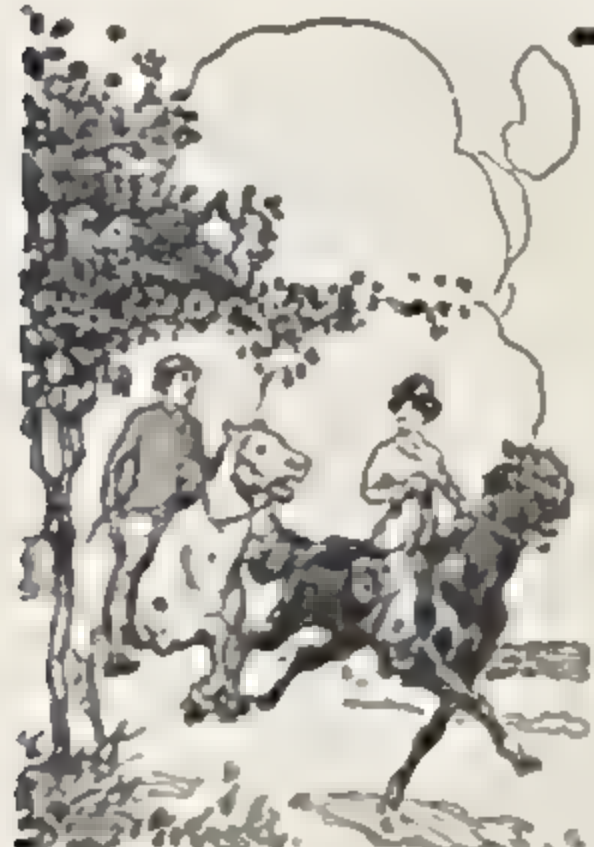
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WHAT THEY READ

(Continued from page 80)

oldest son, Robert, remarks disdainfully: "Isn't father a funny man?"

The half-chapter on New York will be a great disappointment to American readers who hoped, in view of Mr. Bennett's recent visit to this country, to find some of his characteristic, subtle analysis of national traits. Beyond the holes in the pavement of Fifth Avenue, the astonishing speed of the hotel elevator, and the general use of the expression "getting the goods" on someone, the visit seems to have made little impression on Alderman Machin.

The book is written in rather a haphazard style, and has no higher aim than to furnish casual entertainment; in that it is eminently successful. (New York: George H. Doran Company; \$1.35 net.)

MICHAEL, by MRS. HENRY DE LA PASTURE, is easily the most skilful and matured work that this talented author has given us. The story, in outline, deals with the love of a young Catholic girl for an agnostic, whom she refuses to marry until he becomes converted. She is a devout and saintly character, while he, equally honest in his doubts, is too sincere to pretend to a faith which he can not feel. He studies seriously and honestly with various fathers of the church, learned in doctrine; he even leaves the world for a time and buries himself in a monastery. But whether it is because his preceptors have been too long out of touch with the world to be truly sympathetic, or because his doubts are too deeply ingrained, he remains unconvinced. One of his spiritual advisers remarks that, "Nothing short of a miracle will ever open his eyes to things heavenly." The miracle occurs, a flesh-and-blood miracle, to be sure, but it is sufficient to remove his doubts; not, however, until after the untimely death of the girl he loved.

The Boer War comes on—what would the English novelist of the day do without the Boer War? It occupies the same large place in contemporaneous English fiction that our Civil War did with us a generation ago—and our hero devotes a part of his great wealth to equipping a regiment. The story ends with the suggestion of a satisfactory dénouement.

A tale in which religion plays so prominent a part might easily become wearisome, as a certain amount of controversial doctrine is necessary, not only for the development of the story, but to create the requisite atmosphere; but the author's tact and craftsmanship are so sure that she succeeds in holding the reader's interest throughout.

There are a number of characters, of which Edith is, perhaps, the most sympathetic. Winefrede, while an appealing figure, is a little too ethereal, a little too remote from this work-a-day world to seem quite real. The women are better than the men. (New York: E. P. Dutton & Co.; \$1.35 net.)

OUT OF THE ASHES, by ETHEL WATTS MUMFORD, which first appeared in serial form under the title of "The Same Road," displays all the cleverness which is characteristic of her work. A cynic once observed that: "A man of the world was one who knew better and did worse." We feel this strongly of this author. Possessed as she is of a facile pen, a power of quick and graphic description, and undeniable wit, why has she not given us something far better than she has ever done? Chapter eight, for example, is admirably dramatic, tense, and true. But alas! a chain is only as strong as its weakest link; there are many chapters which fall below the mark of this one. The book should close with chapter sixteen, for the three last chapters are weak and ineffective.

The author has, before now, displayed a sound knowledge of other arts than her own. In this volume she permits herself to become a trifle hysterical in depicting the emotions aroused by a Van Dyke portrait. We are certain that no Van Dyke ever aroused in her the emotions that her hero is said to have felt. (New York: Moffat, Yard & Co.; \$1.25 net.)

AUTOBIOGRAPHY

ALL THE DAYS OF MY LIFE, by AMELIA E. BARR, would be a most unusual book from a woman at any time of life, but coming as it does from the pen of a woman over eighty, it is truly a remarkable work. Few works of fiction can boast such a variety of contrast in scene and incident as this full and frank record of a long and active life. From the West Riding, in Yorkshire, Scotland, and the Isle of Man in the Old World, to Canada, Buffalo, Chicago, Memphis, New Orleans, Galveston, and, finally, New York in the New World, is a far cry.

Mrs. Barr "entered this incarnation," to employ her quaint phrase, March 29, 1831. Her family name was Huddleston, and her father was a Methodist clergyman. Her "recollections of her childhood" are unusually vivid and interesting, since she seemed to have developed uncommon powers of observation unusually early. At the age of fifteen she was teaching school, and at nineteen she married Robert Barr, a prosperous woolen merchant, who, three years later, met with heavy financial reverses. It was to make a new fortune that he came to America.

The description of the South of the fifties is vividly written. Mrs. Barr had the life-long habit of keeping a diary, and it is from its pages that she draws much of her material. However, her comments upon the events of her early life are as vigorous as if they had been made at the time, and to them she has added the value of her mature experience. This portion of the book dealing with ante-bellum days will appeal very strongly to many readers.

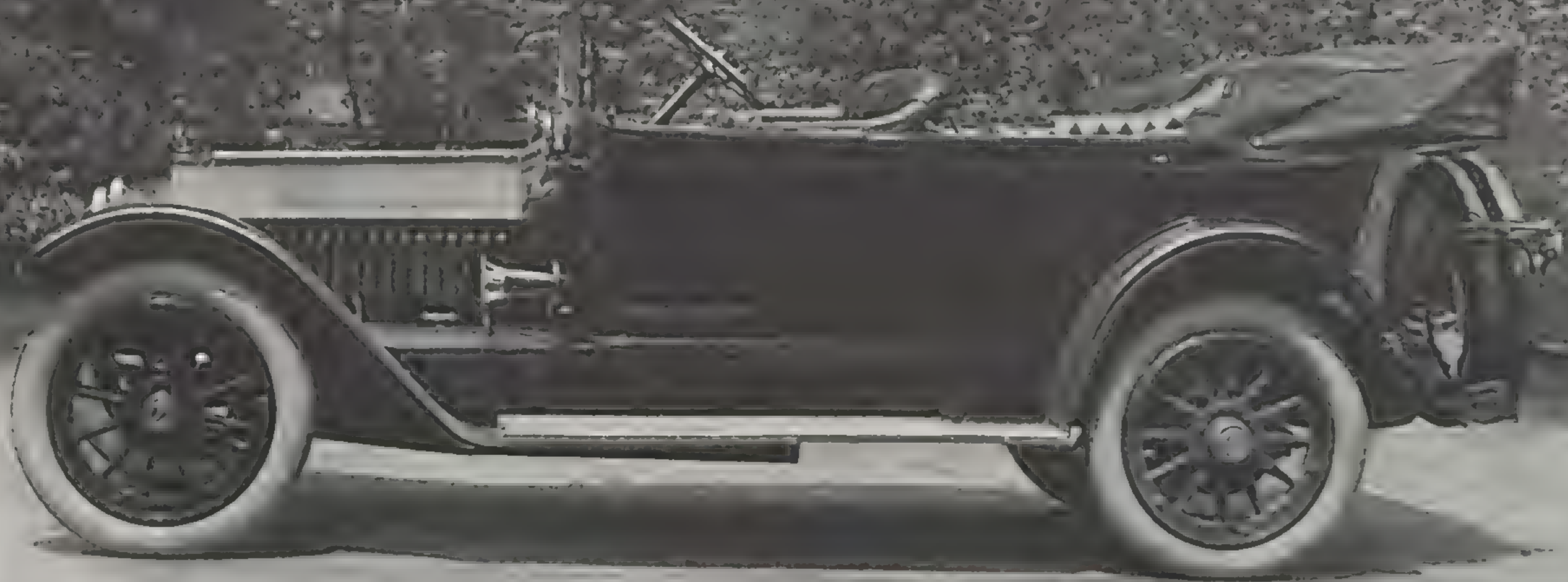
After the War, the Barr family was broken up by the death of Mr. Barr and his three sons, and on Thanksgiving Day, 1868, the widowed Mrs. Barr and her three daughters landed in New York. It was through Mr. William Libby that she first got her start in literary work. For nearly fifteen years she wrote a weekly poem for Mr. Bonner. Through Mr. Beecher, whom she had met in Glasgow years before, she got in touch with the "Christian Union."

The family took unfurnished rooms on Amity Street. "I was told that Poe had occupied them, but I did not know anything about Poe in those days," confesses Mrs. Barr naively.

Sixteen years later, in 1884, Dodd, Mead and Company bought "Jan Vedder's Wife," Mrs. Barr's first novel. As a sample of her industry and activity, let us take a typical month from her diary: "April 1, wrote 'An April Wedding' and worked on 'Cluny.' 2. Still sick, but worked on 'Cluny,' and wrote 'The Reconciliation.' 3. All day on 'Cluny'; in the evening wrote 'Lending a Hand.' 4. All day on 'Cluny.' 5. All day on 'Cluny,' but am feeling tired. 6, 7. On 'Cluny,' very tired. A wet day, and Peter Cooper's funeral. 8. On 'Cluny,' and wrote a poem called 'O Mollie, How I Love You!' 9. On my novel nine hours. 10. On my novel eight hours. 11. On my novel eight hours. 12. On my novel eight hours, and wrote 'Two Ships.' 13. On my novel nine hours. 14. On my novel eight hours. 15, 16, 17. Nine hours each. 18. Very

(Continued on page 84)

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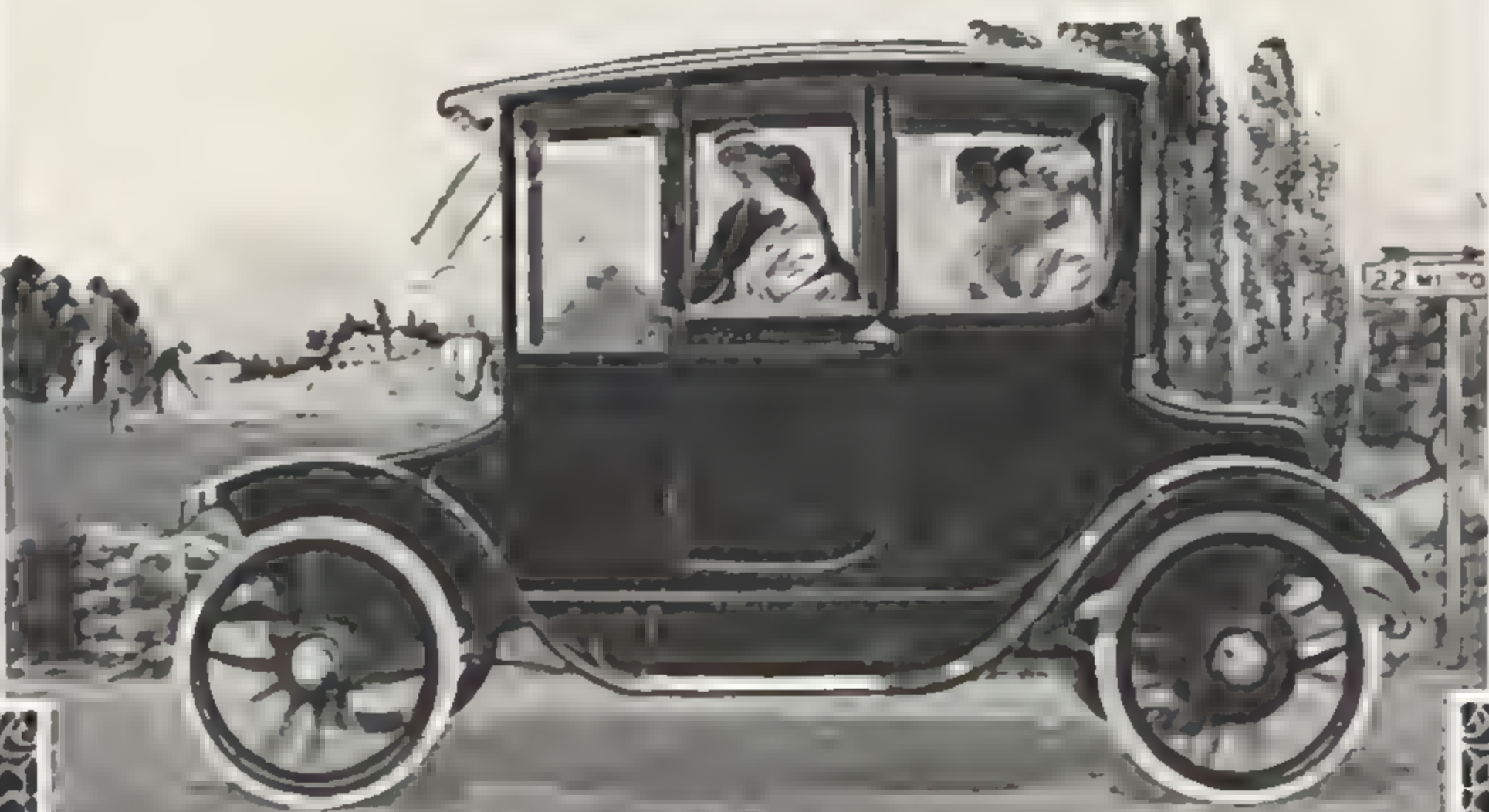
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WHAT THEY READ

(Continued from page 82)

sick. 19. Wrote 'My Pretty Canary' and 'The Little Evangel.' 20. Wrote nine hours on 'Cluny.' 21-28. All day long on 'Cluny,' but managed to write for 'Harper's' a poem called 'A Tap at the Door.' 29. On 'Cluny,' and wrote for Bonner a poem called 'Take Care.' 30. Wrote 'A Birthday,' finished 'Cluny' and took it to Mr. Rand, of the Tract House."

It is, perhaps, her spiritual experience which marks Mrs. Barr's life out from that of her noteworthy writers. She believes firmly in "angelic and demoniac agencies," in reincarnation—one gleams a passing amusement from the fact that she recognized in Theodore Roosevelt a reincarnation of Peter Stuyvesant—an interpretation by dreams and omens of an unseen world which lies very close to us and strongly influences our mundane destinies. All through her life she has been strongly influenced by dreams. When a young girl, living with her friend, Mrs. Semple, she related a peculiarly vivid dream she had had the night before. "I dreamed of going into a large warehouse, full to the roof of bundles of gray and white wool. Many men were at desks writing, but no one spoke, and I walked forward until I came to a door covered with green baize, and pushed it open. Then a young man who sat writing at a handsome desk turned and looked at me, saying in a pleasant, authoritative way: 'Come in, Milly. I have been waiting for you.' The dream passed away as he spoke."

A few days later Amelia and Mrs. Semple had occasion to visit a warehouse in Virginia Street, and this is what happened:

"He (the porter) led us through a long room piled to the ceiling with bundles of wool, and through a green baize door into a handsome office, where the young man of my dream sat writing. He turned as we entered, and Mrs. Semple said: 'Well, Robert, how's a' with you?' For a moment he did not answer. He was looking at me—perhaps expecting an introduction, but his smiling face appeared to be saying just the words I heard him say in my sleep: 'Come in, Milly. I have been waiting for you.' It was a pleasant call, a fateful call, for I knew I had met the man whose fate—good or bad—I must share."

The "Robert" was, of course, Mr. Barr. After their marriage, at the time when the question of emigrating to seek their fortunes arose, there was a question as to whether they should select India or America. Again a dream influenced their destinies.

"One night—we had swiveled a great deal between New York and Calcutta as points of landing, Robert having had that day a letter from Andrew Blair, an old school friend who was doing well in Delhi—I went to sleep thinking that the children would require nothing in the way of an outfit but some white muslin. Then I dreamed a dream, and when I awakened from it I said softly: 'Are you sleeping, Robert?' And he answered at once: 'No. I heard you cry out in your sleep, and I was going to speak to you if you cried again. What frightened you?'"

"I thought we were in Calcutta and we stood alone on a silent street, knowing not where to go. The sky was black as pitch, the air hot and heavy, and red as blood, and a great cry, like a woman's cry, rang through it, and seemed to be taken up by the whole earth. Then a voice at my side said, 'Look!' and I saw that Calcutta was built entirely of great blocks of coal and that in the center of each block there was a fierce fire burning. I must then have cried out and awakened myself."

"For a few moments Robert did not speak, then he said in a hushed voice: 'We can not go to India. Blair told me in his letter that the whole country was

restless and the army mutinous, and that he felt a little uneasy. But that is such an old complaint I did not heed it and did not think it wise to trouble your decision by just a say-so!"

Another vision which came before the sailing away is thus described:

"During the whole three weeks of preparation I was singularly prescient, both by day and night, but only once did I mention this condition to Robert. I had lain down on my bed in the afternoon, weary with thought and feeling, and had fallen fast asleep. Then I heard a commotion in the house, the moving of furniture, the voices of men calling to each other and, above all, I heard one strident voice of command, accompanied by a kind of stamp on the floor. Presently my room door was opened, and a remarkable man entered. He was tall and rather stout, his face was large and white, his dress clerical, his whole manner intensely authoritative. He walked around my room and stood a moment and looked at me. It was an inquisitive look, quite without interest or kindness. Then he began to give orders, and I awoke."

"To Robert I said that night: 'I saw your father this afternoon,' and I described the man who was directing the moving of the furniture, laying particular stress upon the stamp in his walk. Robert looked at me with amazement, and then told me that the peculiarity in the walk was caused by his father having a false leg. 'He received an injury to his knee while playing golf,' he said, 'and his walk with an artificial limb was of the character you observed. But I never told you of it.'"

When Mrs. Barr was first taken to the Astor Library, she "recognized it as the city of books with the pleasant alcoves and long spiral stairs of wrought iron which she had seen in a dream while living in Penrith, a child of seven or eight."

Whether, in this material age, many will respect these frank transcriptions is a question. But as to Mrs. Barr's own sincerity there can be no doubt. In all her fiction Mrs. Barr never presented us with so fine a character as she has, perhaps unconsciously, done in her autobiography. A full life, an interesting life, bravely lived. (New York: D. Appleton & Co.; \$3.50 net.)

BOOKS RECEIVED

"Toya, the Unlike," by Eleanor Mercein Kelly; Small, Maynard & Co., \$1 net, postage 10 cents.

"Unpath'd Waters," by Frank Harris; Mitchell Kennerley, \$1.25 net.

"The Country Church," by C. O. Gill and Gifford Pinchot; The Macmillan Company, \$1.25 net.

"A Scout of To-Day," by Isabel Hornbrook; Houghton Mifflin Company, \$1 net.

"Commercialized Prostitution in New York City," by George J. Kneeland; The Century Company, \$1.30 net.

"Through Our Unknown Southwest," by Agnes C. Laut; McBride, Nast & Co., \$2 net.

"Sleep and the Sleepless," by Joseph Collins, M.D.; Sturgis and Walton Company, \$1 net, postage 8 cents.

"The New Housekeeping Efficiency Studies in Home Management," by Christine Frederick; Doubleday, Page & Co., \$1 net.

"The Different West," by Arthur E. Bostwick; A. C. McClurg & Co., \$1 net.

"The New Pacific," by Hubert Howe Bancroft; The Bancroft Company, \$2 net.

"Old Houses in Holland," by Sydney R. Jones, edited by Charles Holme; John Lane Company, paper, \$2.50 net; cloth-bound, \$3; postage 25 and 35 cents, respectively.

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In her large and beautiful dining-room was set the center and service tables, laden with all the good things of the land. The large table, which was set with places for twelve, had no cloth; merely lace doilies and a long strip running its length, but the service tables were covered by cloths. Most of the guests were seated at little tables set down in the four corners of the large room, each laid with cloths and covers for four or six.

UPON THE TABLE

The "butler's assistant," pictured at the bottom of this page, occupied the center of the large table and held in its several compartments potatoes roasted in their skins, hot rolls or muffins, whole tomatoes, and cold, stuffed eggs. This receptacle was flanked by four dishes containing each, pickled pears, pickled peaches, sweet mangoes, and chutney, and at the corners were four engraved decanters, two filled with brandy and two with whiskey. Two tall dishes of butter balls heaped on ice were set at opposite sides, and elsewhere were found three boats holding respectively mayonnaise, French dressing with chives, and mint sauce. Immediately beside the large table stood a narrow carving-table, upon which were placed a ring or "crown" of cold lamb chops, a cold, baked, sugared ham, sliced fine, four cold chickens on a platter, a cold chicken pie, and a large bowl of salad (a macédoine, for instance, which is always a satisfying addition to cold meat). A pile of plates stood beside each platter, with knives, forks, and napkins at one end.

A FOUR-COURSE LUNCH

Two big fruit tarts, each with its bowl of thick cream beside it, stood on the center table, and at one end was placed a great cold salmon with a gravy boat of thick, green sauce. These two dishes

formed the backbone of the lunch, for what might appear a *melée* of food quickly resolved itself into but four courses: a *plat* of hot, creamed eggs from off the bubbling alcohol stove set at the end opposite to the fish, the salmon with its sauce, a choice of cold meat with a hot potato and the vegetable salad, and lastly a luscious slice of peach tart all smothered with that wonderful clotted cream that comes from Devonshire.

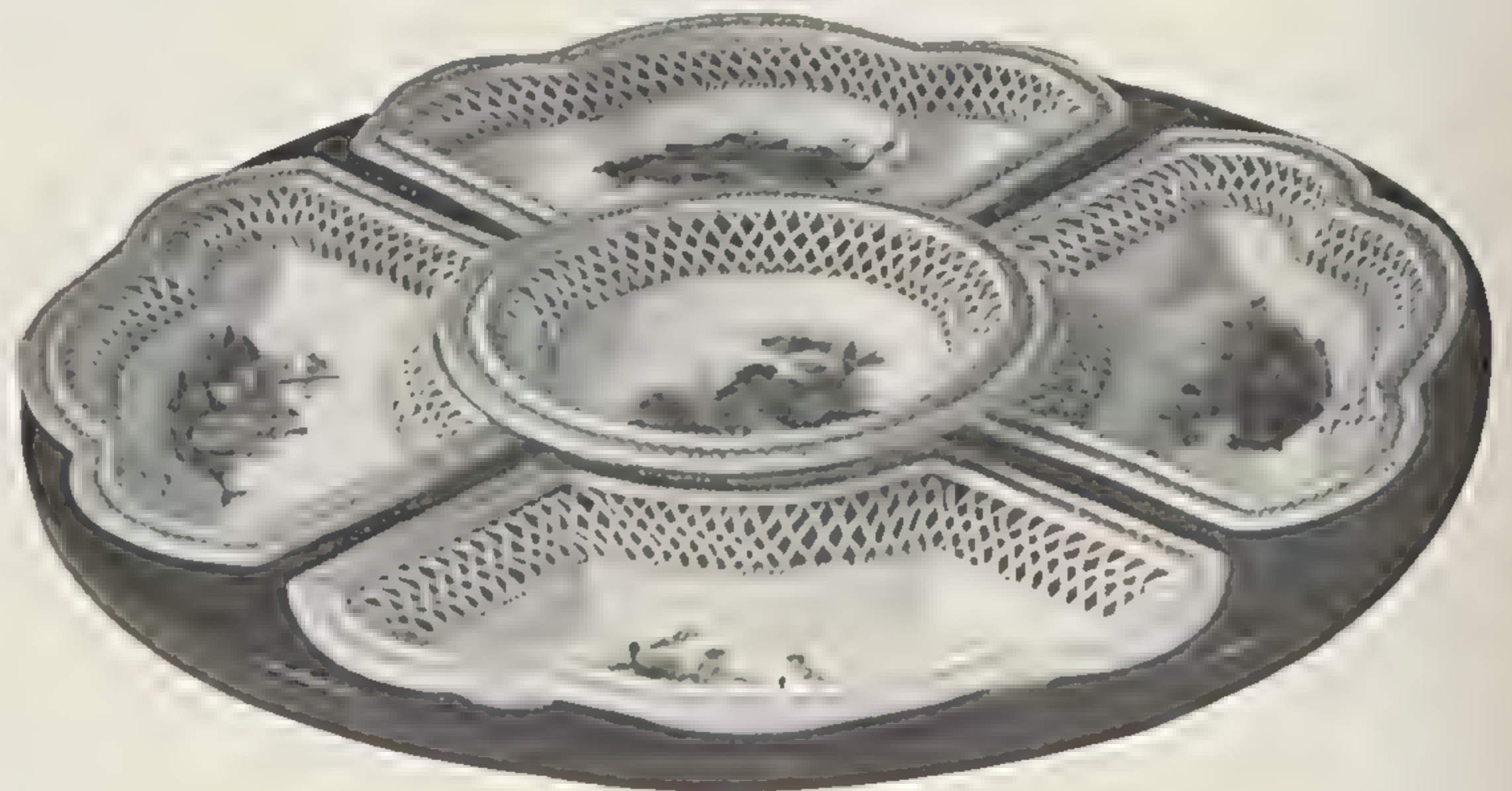
SERVING ONESELF

Such a lunch may seem elaborate, yet with but two servants, twenty, even thirty, people can be accommodated, for it is the proper thing to serve oneself. The sole duties of the servants—at this house a butler and two footmen—consisted in taking away plates that had been used, in bringing glasses, serving tea from a side table, and replenishing the drinking water. Then they retired. This tactful minimum of service is what makes a hunt breakfast so delightfully informal. Everyone moves about choosing just what he or she wants. At the end cigars, cigarettes, liqueurs, and coffee are usually served out in the garden, though many hostesses prefer not to put this period to an enjoyable meal, and so serve these things in the dining-room.

AIDS IN THE MAKING

To make the green sauce for the cold boiled salmon there is added to each pint of thick mayonnaise one-third of a pint of herb juice which is prepared thus: one ounce each of parsley, chervil, tarragon, chives, sorrel leaves, and fresh pimpernel, two ounces of water-cress, and two ounces of spinach. Put these ingredients into a copper bowl of boiling, salted water and boil for two minutes, then drain the herbs in a fine sieve and stir the purée into the mayonnaise. Keep on ice until it is ready to serve.

A good recipe for a macédoine salad is as follows: cook separately and until tender, peas, flageolets, string-beans, cauliflower flowerets, beets, celery root, asparagus tips, and carrots. Cut fine, cool, and mix lightly with French dressing or mayonnaise and serve on lettuce leaves. If the mayonnaise is used, marinate first in French dressing. This salad may also be served as the border around a mold of aspic.



A "butler's assistant" of solid mahogany, twenty-four inches in diameter, set upon a ball-bearing base, and holding five dishes of Dresden pottery

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Shredded Wheat

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PARIS



A stray nymph from
Loie Fuller's band

A HIGH PRIESTESS of TERPSICHORE

IN Paris, away up on the tip-top of a high eminence reached by a flight of stone steps, is a curiously sequestered block of modern apartments with distractingly similar stone façades. They are bright, airy, and comfortable, and from the windows one looks down over the garden stretch of the Trocadéro and beyond to the great Eiffel tower, described by E. V. Lucas as "straddling over Paris." A situation unsurpassed in Paris this, and small wonder that it is here Miss Fuller, the dancer—"La Loie" as she is called by the French among whom she has lived intermittently for twenty years—has chosen to abide.

As an American I entered her apartment with the greatest amount of frankly confessed curiosity; for of all the dancers of the present century, there is none more distinctly a product of our soil and of our temperament. Loie Fuller may almost be called the prophetess of the modern cult of dancing, for since she first made her début over twenty years ago, interest in the terpsichorean art has developed with amazing rapidity.

LOIE FULLER RECALLS

As I waited patiently in the typically French salon—for what star but requires a waiting?—I turned over in my mind what I had heard and seen of the dancer, when suddenly my train of thought was interrupted by the entrance of a short, rosy-faced person with the bluest of blue eyes, and the whitest of white teeth, and upon whose sensitive lips rippled a delightfully contagious smile. Miss Fuller, of course. After the first conventional preliminaries, I induced her to talk a little of her remarkable career which began as a wee mite of a girl in the Academy of Music in Chicago. "I used to recite," she said, "and I used to sing, and for a little while I thought that I could act"; in other words, like many another genius, it was not until after many essays and many failures that she at last found herself and her remarkable gift.

It was in the Bijou Theatre in New York, in a play called "The Mascot," that she appeared for the first time in a regulation ballet dance. "I had never had a dancing lesson in my life and yet I was expected to pirouette on my toes like an infant Carmencita. I was a failure, and the public told me so."

"But when," I asked, "did you really find your dance, and method of expression?"

"You mean," she said, "when did the dance find me; for, do you know, the night I appeared before the public, and created the 'serpentine' dance I did not know that I was doing it. How could I," she added, "for if I had known that

I was to do it, it would not have been creating, would it?"

THE PRINCIPLES OF HER SCHOOL

Curious and wonderfully gracious are her interpretations, which can not better be described than in her own words, when she explains the principles which guide her in teaching the children in her school.

"My school," she says, "is not a dancing school, or a school of definite instruction, but one of the imagination. My children find for themselves the subjects for their dance in the creative rhythm of music and of life, with scarcely a suggestion from me. When they have discovered an idea, I then give the greatest amount of care to its development, though I never correct a child during her execution of a dance. When that is done, they at once become self-conscious and awkward, whereas often, when left to themselves, the fault is corrected by their own instinct.

"Sentiment, imagination, expression—that is my art. And all these emotions must be expressed with the fewest gestures possible, for the strongest sentiments, the deepest sorrows, are betrayed without gesture, without words. To be able to express—that is my sole aim. No system—just intuition and instinct, which have been made to bloom like the flowers in the full light of the sun." In accordance with these theories we find the children of the school choosing for themselves subjects from nature and from fairy tales, giving life to the flowers, interpreting the motions of the birds, the whispering of the winds, impersonating the brooks and springs.

LIGHTING HER DANCES

Though gesture, as such, counts for but little in the Loie Fuller dance, light plays a very important part, and the phrase from Revelation, "She was clothed in the sun, and in the light of the stars," is one which is often applied to her. Recently she has discovered a new means of employing calcium lights for the production of marvelous color effects. This method, used successfully last year, she has now perfected, and is developing to its greatest extent.

Miss Fuller's autobiography, "Fifteen Years of My Life," has just been published in England, with a preface by Anatole France, who compares her to the dancers seen in Pompeian frescoes. The book has had a rather interesting history. It was written by her in English, first published in France in a French translation, and this translation has, without her knowledge, been re-translated into English, and published in its present form.

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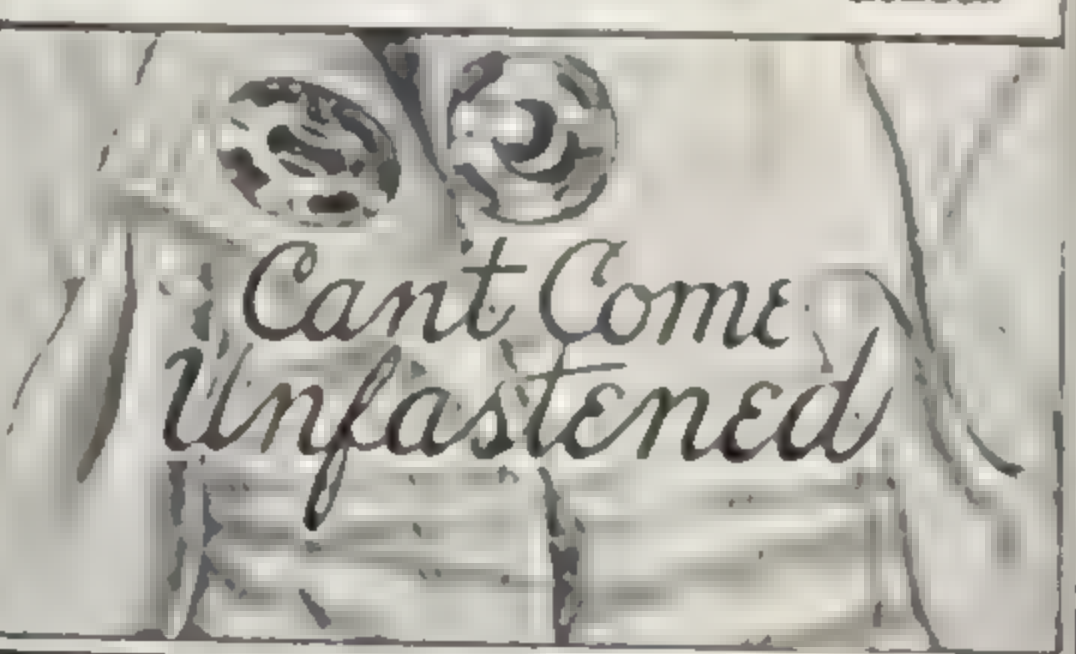
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WHERE THERE'S A WILL THERE'S A WAY

"YES, it is unrecognizable. It was taken ten years ago."

The photograph showed a young woman with an absolutely characterless face. The chin receded, the mouth, rather wide, was set in loose, uncertain lines, the shoulders were stooped, and the hands and feet showed prominently. The thin hair was strained tightly back from the forehead, that is, all of it which had not been burned short by a curling iron. The gown did not at all belong to the figure which it covered. Altogether, it was the photograph of a woman apparently foredoomed to be a failure and a wall-flower all her days. Yet, a well-groomed, fascinating matron, socially successful and the wife of a prominent man, had just said: "This is my picture taken ten years ago."

AN ANALYSIS OF CHARM

"When I realized how unattractive I was," she explained, "which I did from a conversation unwittingly overheard, I came very near letting go and resigning myself to be a mere background for those more gifted than I. And then, little by little, it was borne in upon me that we are what we want most to be. I realized this, first of all, by watching for one whole evening the belle of our particular social 'set.' She was the center of an admiring group, both of men and women. Analyzed closely, she had not a single regular feature or any particular talent. She was charming, with a sweet, wholesome manner, and a low musical voice. But I remembered her as an awkward, rather disagreeable child in her school days. Clearly, as she was not born with this pleasing personality, she must have cultivated it. Then and there I resolved to do likewise.

THE PRACTISE OF WILL POWER

"I knew cosmetics had very little to do with real beauty. Certain, self-deluded women with doubtful complexions, and hair even more open to criticism than mine, showed me that. Clearly it was a question of will power, of mental attitude, of common sense.

"First, my complexion—it was very bad. I began to avoid all foods of a greasy or rich nature. I decreased my allowance of sweets, doubled that of fruit, and kept my system under a rigorous watch that I might suffer from no irregularities. With all the waste eliminated from my digestive system and no food admitted that was not beneficial and easy to assimilate, I began to notice a change in my appearance. My skin not only lost its bilious look, but my eyes became brighter and, since the puffy look of my face also disappeared, they seemed larger.

"I had never cared before how I fixed my hair, as I thought plain ways suited a plain face. Now, encouraged by the change for the better in my appearance, I began to brush my hair every night and to practise a massage movement of

my finger tips to loosen the scalp and increase the circulation of the blood. After days spent in observing different ways of hairdressing and in trying them for myself, I finally adopted a loosely waved style, which flattered my irregular features. To this I clung with slight variations, as it threw into relief the strong points of my style and concealed many of its flaws.

"My mouth was large and rather loose-lipped, but I learned to hold it firmly, and, because it was my homeliest feature, I kept my teeth unusually well brushed and cared for. Certain gold fillings which attracted attention I had taken out and white porcelain ones substituted.

THE FRUITS OF DETERMINATION

"As the determination to improve my looks grew I noticed a change for the better in all my features; they seemed to grow firmer and my chin, which I no longer allowed to drop weakly, took on a decided curve.

"I began to interest myself in out-of-door games. I played tennis and learned how to swim. During the winter I frequented the gymnasium instead of the tea-rooms. My back straightened, and I found that I had to have a new corset; one large in the waist, and flatter in the hips and abdomen. I took off my high collars. My neck looked very scrawny for a while but soon, to my surprise, the skin grew whiter and firmer, and one day in attempting to put on an old collar I found that it was an inch too small.

THE MATTER OF GOWNING

"About this time I discarded my dress-maker, who had been wont to cover me with 'fancy work' in order to make her gowns more expensive. Studying myself long and critically before the mirror, I decided which were good lines for me and which were not. Since then I have never allowed myself to be tempted into wearing the latter and have clung to the former, with variations, of course, to suit the prevailing fashions. Soon after I adopted this custom I had the reputation of being a well-dressed woman.

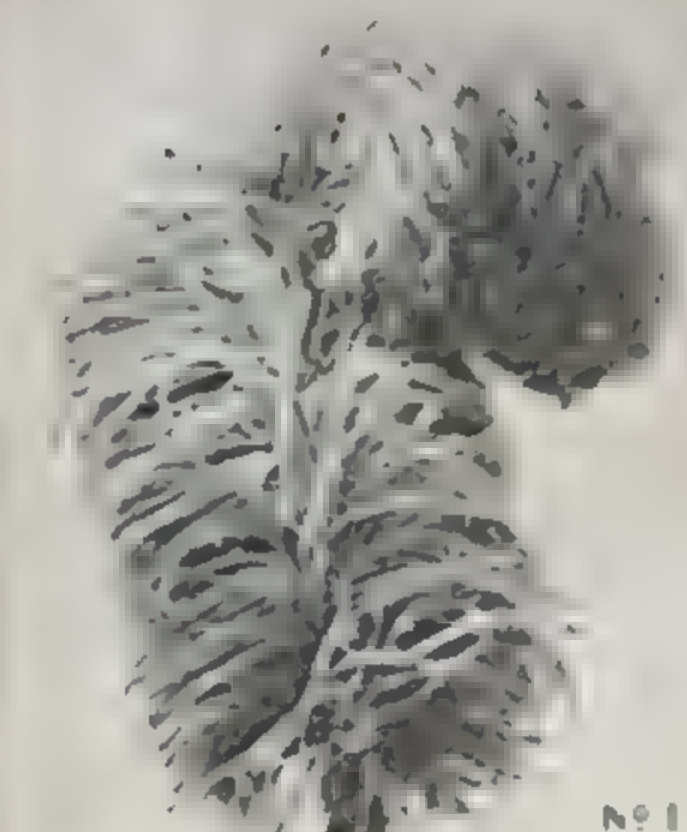
"To acquire grace, I pinned to my dressing-room walls sketches and pictures which appealed to me, from the point of view of line and pose. I tried to imitate these before the long mirror and, in the endeavor I soon gained a certain grace, and learned to make my hands and feet appear less prominent.

"Although not able to carry a tune in my head I took singing lessons, in order to gain control over my speaking voice. Finally, I set myself to acquire ease in conversation; I read the best books, and went to the best concerts and art galleries. With my mind full of beautiful thoughts, it became natural to speak them, and, in giving them to others, I forgot my own awkwardness until, without my knowledge, it ceased to be, and I found myself gradually changing to an altogether different personality.



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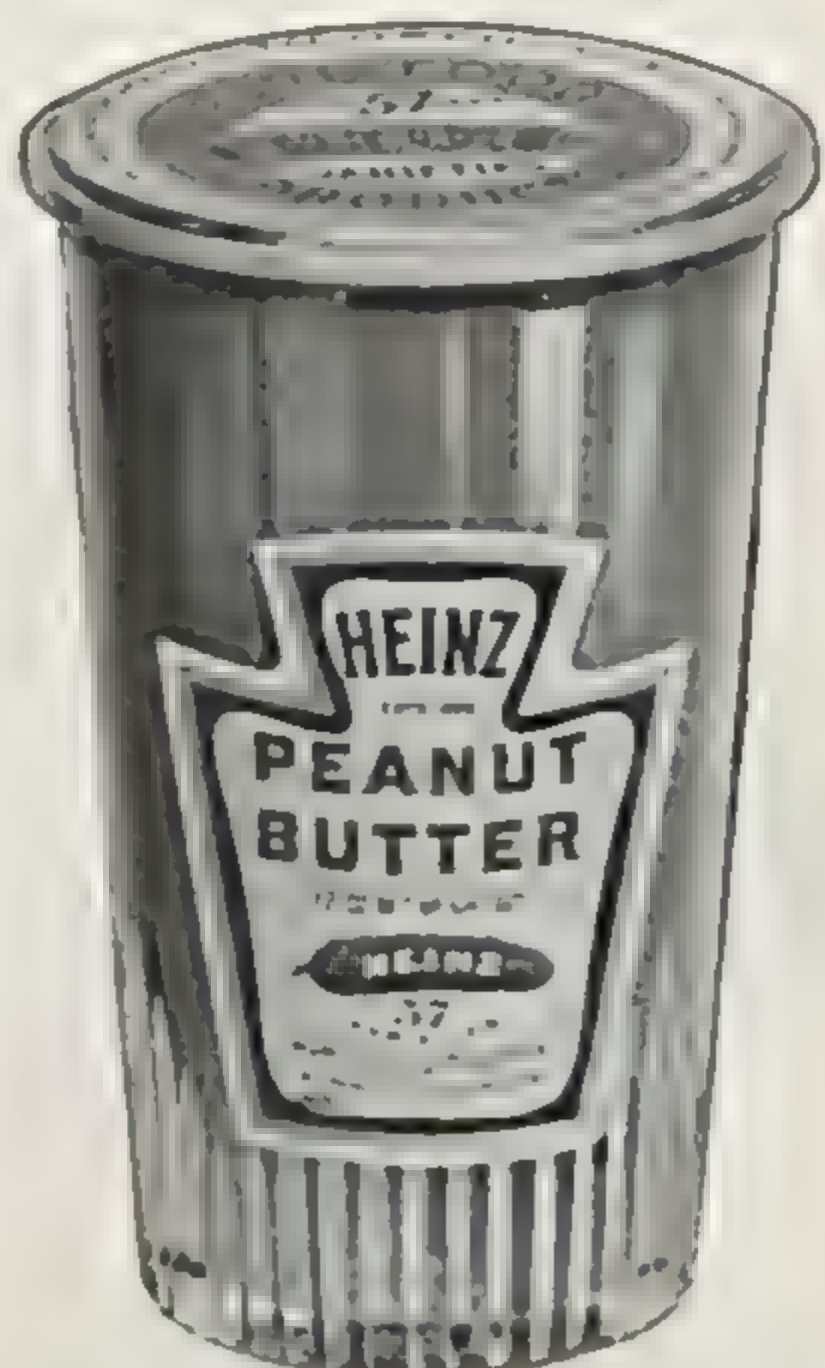
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SMART FASHIONS for LIMITED INCOMES

(Continued from page 52)

low in the front and was filled in across the V with platings of white tulle. The selvage of the chiffon was used as a finish over the shoulders. There was no attempt to make the waist of the dress as sheer as in a more elaborate evening gown, for the taffeta formed the entire bodice. The sleeves, which ended above the elbow, were also of the taffeta. The skirt was simply draped and caught at the side with a bead ornament in dull green and opalescent colorings. Where the fichu met at the front was a cluster of little, cherry-colored, satin berries with green leaves. With this dress were worn satin slippers and stockings to match the taffeta.

TRANSFORMING WITH BLACK NET

Wonders can be worked by doing over old frocks with black net draperies. The bodice of an old satin foundation can be treated to a simple fichu of the net with a hanging angel sleeve, and the skirt hung with straight lengths gathered in slightly under the belt, with an opening at the middle-front that slants off toward the back. At the hem of the gown the net is laid with some fulness around the skirt. A charming French gown in which this idea was elaborated in many ways had a foundation of changeable mauve and yellow silk with mauve net as a covering, and a cluster of wistaria on the long train to catch down some of the drapery. Yellow satin with a black covering and a simple rhinestone trimming is also good.

A SEPTEMBER FROCK

A useful all-around frock for warm September days is made from one of the new figured crêpes, the background of which is dark blue with a close-set, broken figure in purples and blacks. The skirt is simply draped to the left side, and the sash is made of black moire ribbon. The bodice opens at the front, surplice fashion, and is filled in with black net, over which are turned tiny revers of cream batiste embroidery with a square collar of the same at the back. The sleeves reach to the elbow with no easily soiled white ruffle to finish them, but with quite deep, straight frills of black net with a picot edge. This is a gown that would come in well for a hundred occasions, and in which one would certainly always feel smartly dressed.

THE SUIT WAIST

A French suit of sand-colored *drap de nymphe*, a material similar in weight and finish to a fine broadcloth, has a distinguished little blouse to go with it. It is made over a China silk lining, with two layers of chiffon to match the suit. The only trimming is some imitation Valenciennes lace, dipped to the tint of tea and combined with fine cream net. The chiffon opens at the neck in a shallow V, inside which there is a high collar and tiny vest of net. Outlining the opening there is a second collar of the Valenciennes, with points toward the front and a soft, loose roll against the back of the neck. At the middle-front there is a flat, clerical jabot of lace and net. The sleeves have an under part of lace that runs to the elbow, with a graceful drapery of chiffon that swathes the

arm rather than hangs from it. This model should be possible for home-copying, even though its effective simplicity is the work of a great Paris house.

THE NEW FRILLING

Another distinctive trimming for a chiffon waist is of plaited net lace, not the kind of plaiting which stands out in frills, but a plaiting so fine that it gives to the lace just a rippled effect. This lace, which has a very simple mesh with scarcely any pattern, a straight edge, and is as thin as *point d'esprit*, is much more charming for the warm weather than is still with us than an elaborate pattern would be.

One waist in particular, which is trimmed with this lace, would be worth copying, and it is within the compass of even mediocre skill. It is of dark blue chiffon over self-toned China silk, and should be worn with a blue suit. The silk lining extends only to the yoke, which is of transparent chiffon. The full-length sleeve of blue chiffon is put in with a cording. The body of the waist is perfectly plain without a tuck or a plait. Just a little toward the left side of the front is an opening in the chiffon which extends from collar to belt and is finished with the cording on either side. This opening is filled in with a vest of white cotton net put in quite full. A frill of the lace drops from the vest midway down to the waist-line, and a flat collar finishes the blouse at the throat.

POINTS WORTH KNOWING

There is an excellent crêpe ruffling with which to finish the necks of gowns this season. It is made of a light-weight, white crêpe finished with a selvage, and is by far the softest, prettiest thing that we have hitherto had in ruffling. It comes in several widths (that which measures about four inches is a good one), and the price is about \$1.25 a yard. It falls back from the throat very softly, and is appropriate for gowns of various materials—serge, silk, muslin, or linen.

In looking over some new importations of French underclothes, one or two things were noticed which were practical in the extreme. White walking petticoats are strengthened at the bottom by having a deep hem turned before the embroidery and scalloping are done. This makes them far less apt to pull out than when the needlework is put directly on the edge of the material.

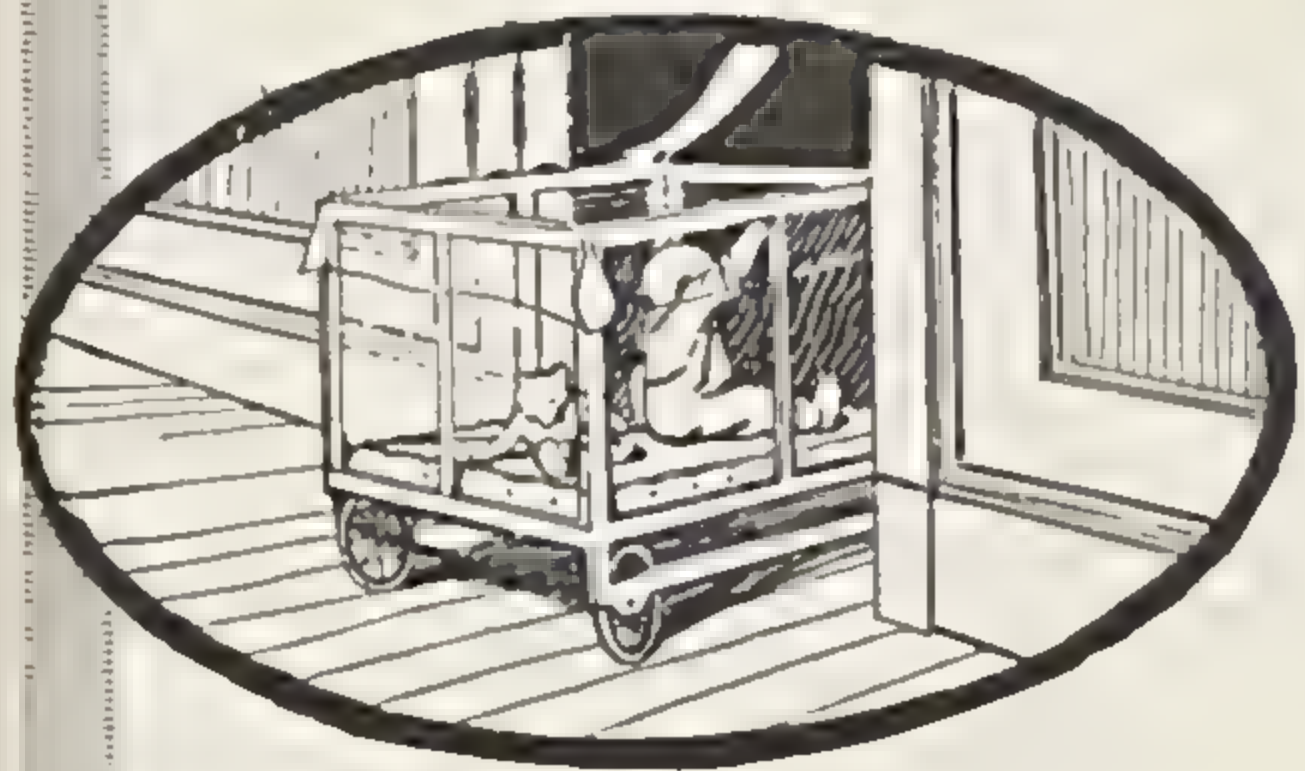
Under the present thin and scantily cut lingerie dresses it is generally necessary to wear a princess slip. The French have adopted what is practically a lining to keep them from being too transparent. This lining is obtained by doubling the front and back panels back as far as the waist-line.

Note.—In order to make the "Smart Fashions for Limited Incomes" department of greater practical value to the woman of restricted means, Vogue will cut to order, in the stock sizes of 34 to 40 bust only, the patterns of models published under this department at the special price of \$1 for a separate skirt, jacket, or bodice; \$1.50 for a three-quarter length coat, and \$2 for a whole suit or gown.

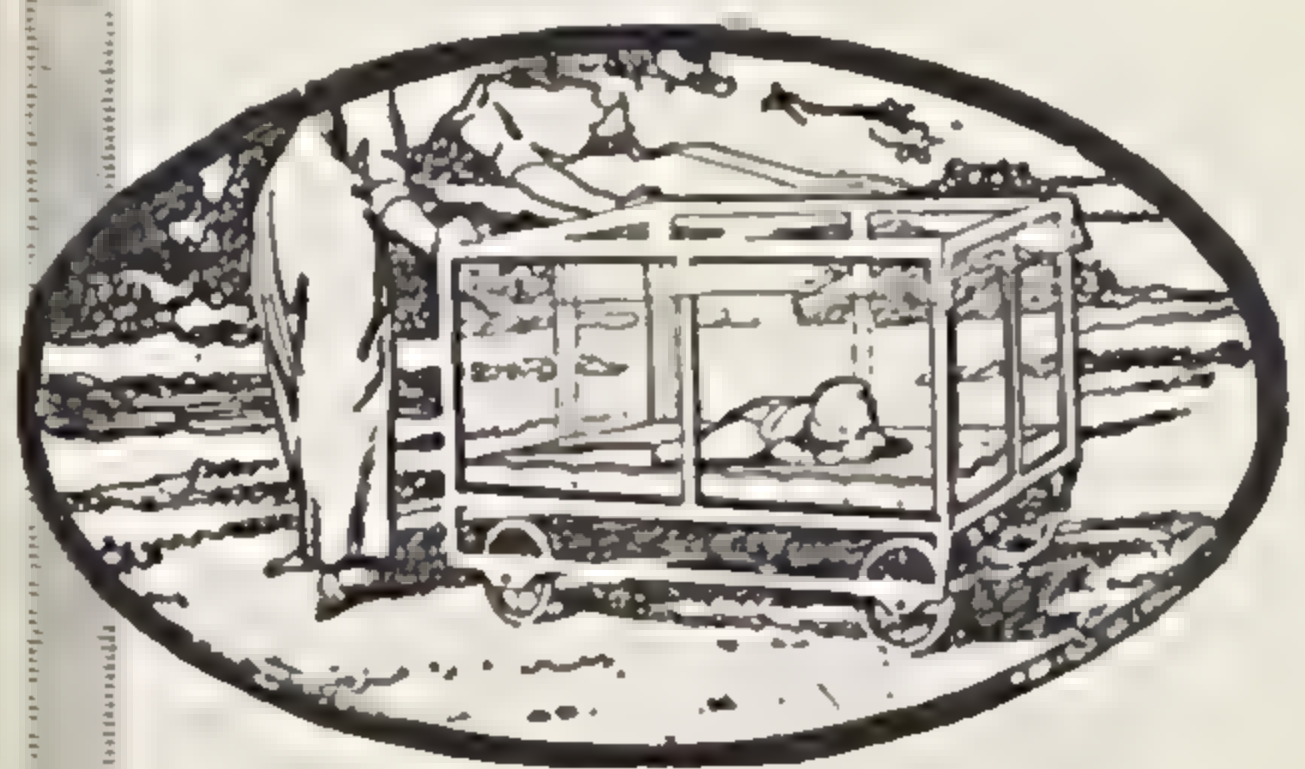




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HOME, *the* CHASTENER

Happy the Man Who May Look Back Upon
a Home in Which the Interests of Children and Adults, and Men and Women,
Met and Merged into Mutual Concessions

SOME find the discipline of life in the cloister, most of us find it at the hearth, and the homeless men and women of the clubs and apartment houses sometimes seem to escape it altogether. There are social anarchists, mostly among this latter class, who urge the right and duty of the individual to live for himself alone, who welcome the destruction of the family as a step in human emancipation. On the contrary, there are not a few individuals who would be horrified were they accused even of sympathizing with such ideals, no matter how extremely uncomfortable they are themselves in family life.

THE BACHELOR OR SPINSTER HOUSEHOLD

A bachelor or spinster household usually aims at compassing a home with all the comforts of a club and none of the responsibilities of a family. Such a community arrangement is better for the discipline of the individual than is the entire irresponsibility of lodgings, since it is impossible for men or women to live together without the exercise of a mutual tact and forbearance which yields a valuable discipline. Such a household may be a good or an ill preparation for marriage in the degree that it requires or ignores these disciplinary qualities.

A CIVILIZING AGENCY

As a controlling and civilizing agency, however, the family is more effective, and it would be a stretch of courtesy and of language to call a bachelor or spinster household a family. Even a newly married couple, definitely established in housekeeping, must be regarded at best as an embryonic family. True family life can not be denied to the household consisting of father, mother, and babe, yet such a trio is still not a fully developed family. Indeed, even the home which shelters a married couple and their progeny from early infancy to budding manhood and womanhood lacks one thing to guarantee the full discipline of domestic life—the presence of old age. A family may be said to have reached its highest stage only when there gather about the board the representatives of at least three generations. It is in such families that the discipline of domestic life is seen at its best and noblest.

INFANCY AND INNOCENCE

Infancy has so much charm in its helplessness and innocence, that the discipline its presence imposes upon the family carries an immediate and exceedingly great reward. He must be a hardened bachelor, indeed, who can live six months under the same roof with a well-

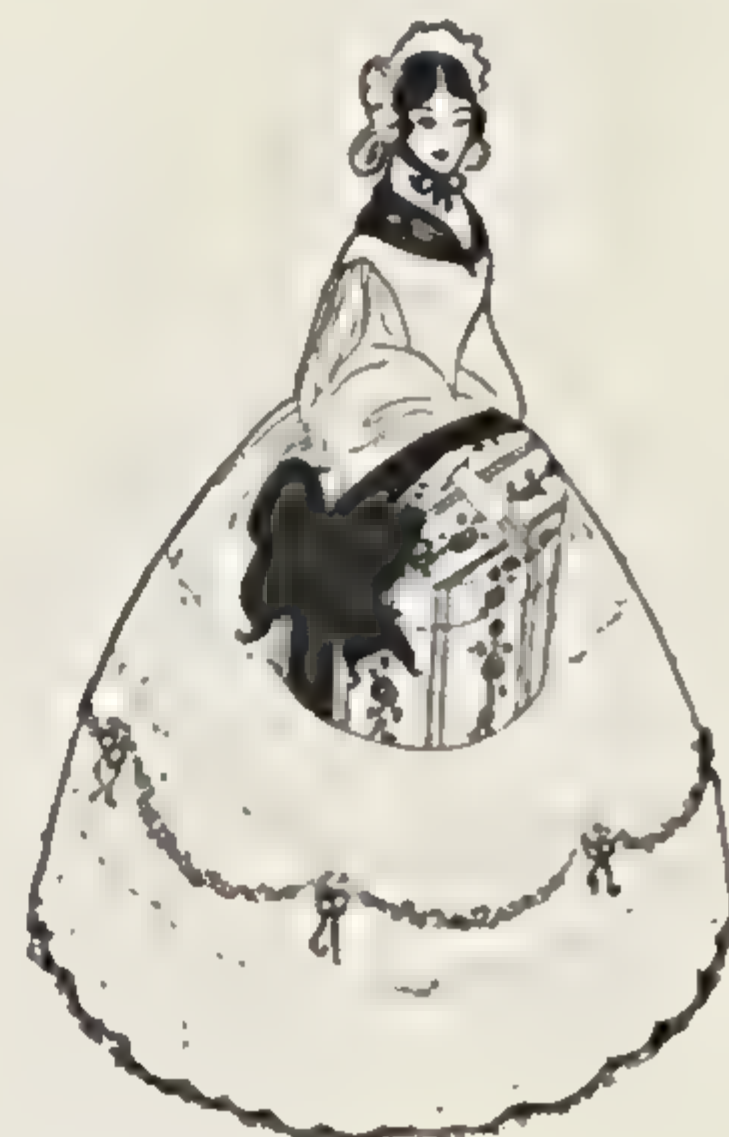
managed baby and remain proof against its charms. For the most part, however, the bachelor of a household escapes in a large part the discipline imposed by the presence of infancy, except as his sleep may be disturbed by its early habits, or his meals be made less orderly by reason of its thoughtless importunities. The disciplinary value of the strictly nursery-grown infant, of course, is reduced to a minimum, but in most American families of moderate means the influence of childhood is felt by every member of the household.

THE LESSON OF PATIENCE

The lesson of patience afforded to the adult by the imperious demands of helpless infancy, the tireless activities of childhood, and the thoughtless egotism of irresponsible and irrepressible adolescence, has a value too often unappreciated. The wise adult will not shirk in the discipline thus provided, and the teachable person of mature, even venerable, age, may find that the adventurous joy of youth, if sympathetically observed, will destroy that mysterious something which so often rises as an impenetrable wall between one generation and its immediate successor. There is a significant antinomy between the maxim, "Children should be seen and not heard," and the text which acknowledges the wisdom proceeding from "the mouths of babes and sucklings."

THE INFLUENCE OF AGE

Old age no less than infancy has something precious to offer to every rational member of a household. The presence of an aged person adds the crowning charm and the final enlightening and sweetening discipline to family life. Indeed, a household is hardly complete without the serene and hushing presence of the man or woman for whom the haste and conflict, the vanity and display, the passion and the competition of human life are past. In the infirmities of the senses, or even the mind, such as accompany old age, lies a discipline of patience, tact, consideration, and tenderness which even helpless infancy does not quite so effectively impose upon the robust adult, and which is of priceless value in shaping the manners and character of children. Happy the man or woman who can look back to a home where the prattle of infancy, the thoughtless noise of boyhood, the eager enthusiasm of youth, the helpful strength of maturity, and the harvested wisdom and tolerance of old age combined to produce a disciplinary influence which fits for the tasks and responsibilities of the larger world outside. E. N. VALLANDIGHAM.



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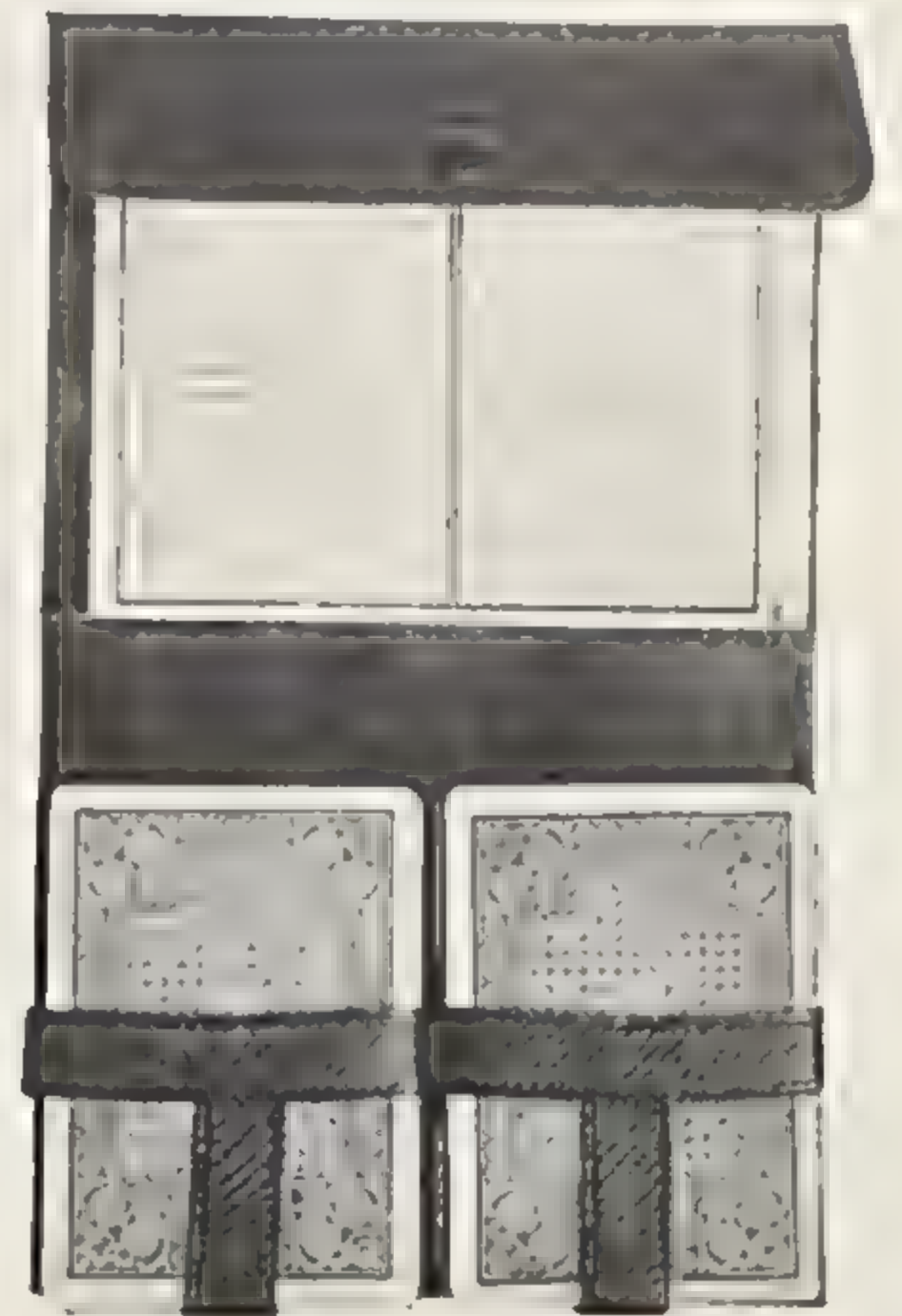
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A large part of the making of an afternoon tea-party—the china for \$18 and the table for \$28

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THE assumption that a greenhouse on a private place cannot be made to pay or that it is an out and out luxury—is a fallacy. By way of comparison—the man who buys a touring car and devotes it solely to pleasure jaunts and then states that “it is nothing but a continuous bill of expense” certainly is not to be classed with the man who in addition to the pleasurable side, also uses his car to the undoubted advantage of his business, either direct or indirect.

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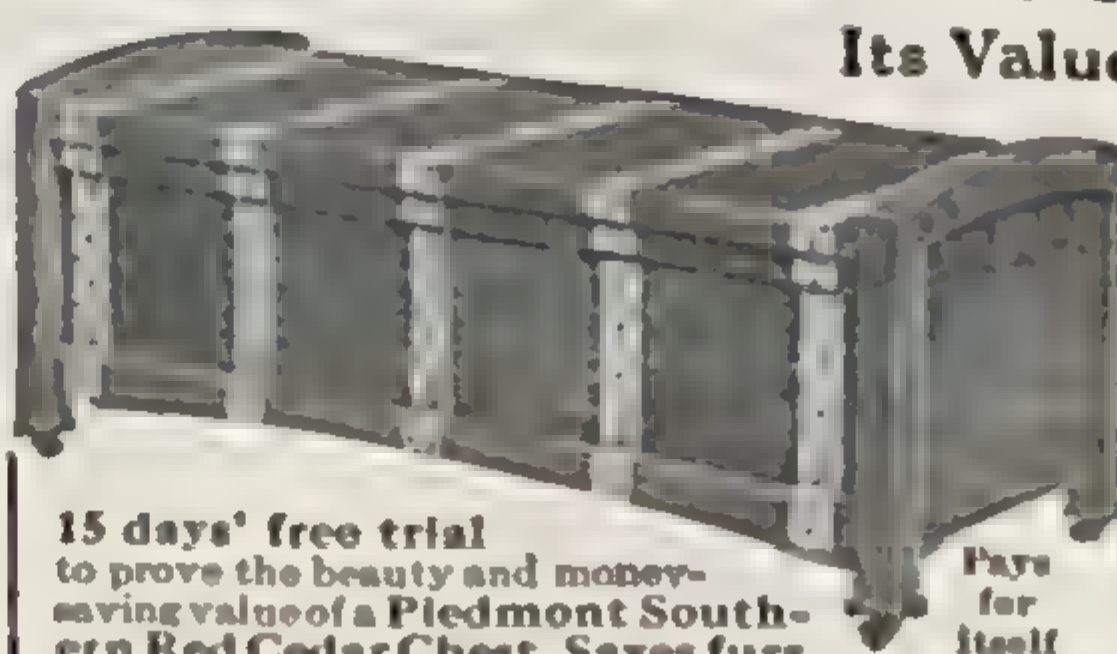
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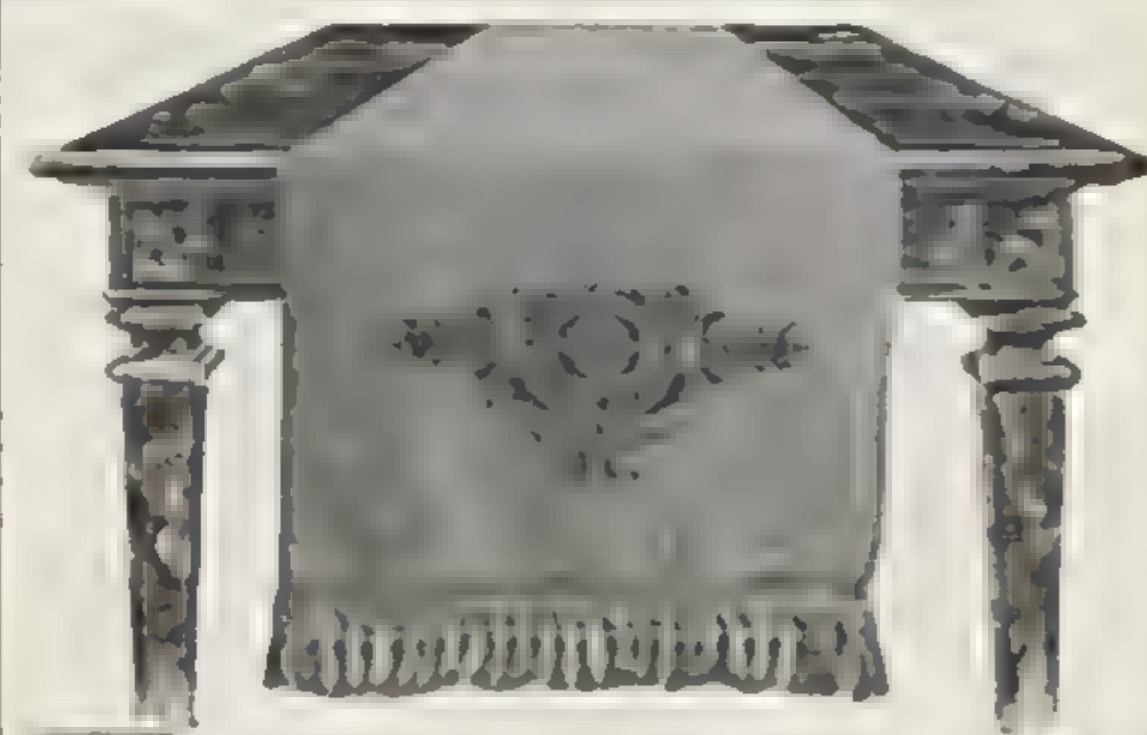
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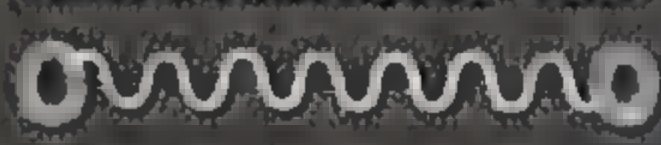
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the Second Consideration, and a Discreet Appli-
cation of Tonics the Third Degree of Treatment

THE hair of sensitive, nervous women acts as a sort of barometer of their health. If the circulation is impaired the hair first loses its glossy sheen, then becomes dry and brittle, and finally comes out by handfuls. As soon as harmony of body and mind is restored the hair becomes normal again, and sometimes even the color seems to change and become more brilliant. Very few women realize just what a normal condition of the hair means. When it is healthy, or normal, it is not too greasy, too dry, nor too damp, but is smooth and brilliant. The ends should not be split, and when clipped they should be cut obliquely. Healthy hair is the result of a healthy scalp; the blood must circulate evenly and the head must be free from dandruff. Above all things, the hair must be frequently ventilated, as its growth is much more luxuriant when the air and sunlight is allowed to reach the roots. The secretions of perspiration, and the sebaceous and waste products of the epidermis constantly collect upon the head, and these foreign substances not only impede the functions of the scalp, but they often ferment and cause excessive irritation. For this reason, the hair should be brushed systematically every day, with a hair brush that is perfectly clean, and smoothed with a piece of soft, old silk. This is called a modern fad, but it makes the hair shine.

FIRST A SHAMPOO, THEN A TONIC

In applying tonics to the scalp the hair should be parted in strands and the tonic applied directly to the head with a piece of absorbent cotton. After this the ends of the hair should be vigorously shaken in order to send a quick current of air through it. This is a tedious process but after a month, at most, it should not be necessary to repeat it more than once a week. The head and hair should be kept absolutely clean; if the hair is inclined to be lifeless and thin it should be shampooed once a month only, and twice a month if it is damp and oily. Care must be taken to select the shampoo which is best adapted to a particular need. If nothing else is at hand use pure, white castile soap, shaved and melted. Rub the shampoo liquid well into the roots of the hair and rinse in several waters. If there is an excess of dandruff, or crusts on the scalp, they should be removed by a wash of equal parts of tincture of green soap and pure alcohol, rubbed thoroughly into the scalp and rinsed in alternating sprays of hot and cold water. If the scalp is sensitive and at the same time full of dandruff, the wash described will be too strong. The yolk of an egg beaten up with ten drops of oil of rosemary, or the yolks of two eggs and a half pint of lime water should be substituted.

A PARISIAN FORMULA

Tar soap shampoo has been used with great success for dark hair, but this, of course, is not to be used on light brown or blond hair as it will tend to darken it. To make this shampoo the best quality of tar soap should be shaved down and melted. The water in which the soap is dissolved should not boil, but simmer gently until the soap is liquefied. The liquid should be applied to the hair and scalp with vigorous friction. When the soap has been completely rinsed from the head, the hair should be dried by a brisk rubbing with hot towels.

One of the most luxurious of shampoos, which has been adopted in Paris

with great success, is made after the following formula:

Borax	1 ounce
Bicarbonate of soda	½ ounce
Camphor	½ dram
Glycerine	½ ounce
Rose water	1 quart
Alcohol	2 ounces

Dissolve the camphor in the alcohol, then add the liquid so obtained to the other ingredients which have been previously mixed.

A TONIC FOR BALDNESS

The following formula applies to all cases where baldness begins to show itself without apparent cause. The scalp should be rubbed night and morning with a quantity of the composition the size of a pea:

White vaseline	40 grams
Castor oil	20 grams
Gallic acid	3 grams
Essence of lavender	10 drops

This is a tonic preparation, and one of the best. It is easier to have it put up by a reliable druggist than to make the attempt oneself.

One of the most thoroughly satisfying tonics for oily hair, to be applied to the roots of the hair once or twice a day, is the following:

Cologne	8 ounces
Tincture of cantharides	1 ounce
Oil of rosemary	½ dram
Oil of English lavender	½ dram

A TONIC FOR SOGGY HAIR

Nothing is more unpleasant than soggy hair that clings to the forehead and parts in strands, refusing to look dressed no matter with what pains it is arranged. For this condition the following lotion is excellent, and if used daily it tends to produce a crispy condition and an auburn shade:

Powdered bicarbonate of soda	¼ ounce
Powdered borate of soda	¼ ounce
Eau de cologne	1 ounce
Alcohol	2 ounces
Distilled water	½ ounce

Mix, and shake until solution is complete. Apply a little to the hair every night and massage well into the scalp. This, of course, is only to be used for those suffering from an uncomfortably moist condition of hair and scalp.

The receipt given below is that of a general hair tonic used by Dr. Monin, of Paris. It is one of the best lotions for promoting the growth of the hair:

Carbolic acid	2 grams
Tincture of nuxvomica	7½ grams
Tincture of red Peruvian bark	30 grams
Tincture of cantharides	2 grams
Eau de cologne	120 grams
Cocanut oil	120 grams

Rub into the scalp with a piece of absorbent cotton once a day. This mixture prevents the falling out of the hair and produces a luxuriant growth. The formula should be put up only by a reliable chemist.



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No. 4711 White Rose Glycerine Soap

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New York



A bit of Mrs. Daniel French's garden at Stockbridge, Massachusetts, which she designed herself

A SCHOOL for GARDENERS

THAT flower-growing has become more than a mere pastime with American women is witnessed by the increasingly large number of women exhibitors at the flower shows. Nor are they only rivaling men in producing lovely blossoms; the horticultural specimens shown frequently represent new or greatly improved strains. All of which goes to show that women are entering the lists as experts rather than novices. It is undoubtedly to the impetus furnished by the garden clubs that, of late, have sprung up like mushrooms all over the country that much of this specialization is due.

For many years the women of the English aristocracy have gone in for gardening and ever so many garden schools have come to life to meet the demand for knowledge of this sort. The Countess of Warwick has done much to develop a taste for the scientific study of horticulture, and her estate is used as a school-room and laboratory by a number of young women who are making a study of this subject. Her own daughters have been brought up very close to nature, and their love for the simple life has passed into a proverb among the smart set of England. One of these girls, though now married, is still known as the "Bread-and-Butter Princess," because of her marked preference for agricultural pursuits rather than for the social routine.

Another smart English woman who is working along this line is the Hon.

Frances Garnet Wolseley, only child of Field-Marshal Wolseley. She is so interested in the scientific study of horticulture that she has founded a school at Glynde, Sussex, for instructing women in gardening on scientific principles.

Now American women are following suit, and many of the fine estates about Newport, in the vicinity of Lenox, Massachusetts, and down on Long Island, show evidences of the artistic feminine touch. Tangible evidence of this craze for gardening is also noted in the increasingly large number of young women in attendance at the Lowthorpe Garden School, the only school of specialized landscape gardening for women in the country. Other schools there are, where gardening is taught, but none that specializes in all its branches as does this one.

As it is set down in the heart of Groton, Massachusetts, one of the loveliest of the old shire towns of New England, its environment alone is quite sufficient to inspire a love of nature in even the most citified feminine breast. A natural taste for and love of landscape architecture, gardening, and horticulture are a necessary part of the credentials of any one desiring to enter.

The school occupies a Colonial mansion, built about 1800, and not unlike the home of the poet Longfellow. It was one time the home of a young ladies' seminary that boasted Margaret Fuller among its pupils, and has since then been the residence of various well-known

(Continued on page 104)



The entrance to the Lowthorpe Garden School, the only school of landscape gardening for women in the country

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While EN TOUR, when all toilets
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The front lace corset with the "Ventilo" back

The belt top extends just the least bit above the waist line, allowing free expression of the truly uncorseted figure above that point. Elastic gores take care of the shoulder blades and prevent any "rolling over" of flesh.

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Our exclusive "Ventilo" back eliminates pressure on the spine and the delicate nerves and blood vessels which surround it. The rigidity of the corset is preserved. A better circulation of air is obtained. The "Ventilo" front shield prevents lacers from marking the flesh—allows a better adjustment.

Your best dealer probably handles the "La Camille." If not, write us for sample, giving correct measure. Corset will be sent through the dealer you designate. Catalogue if you ask.

Prices, \$3.50 to \$25.00.

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Section showing "Ventilo" feature in back of corset

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Soft, flexible and delightfully yielding, yet always retaining its shape, and reducing the bust from two to four inches the minute you put it on.

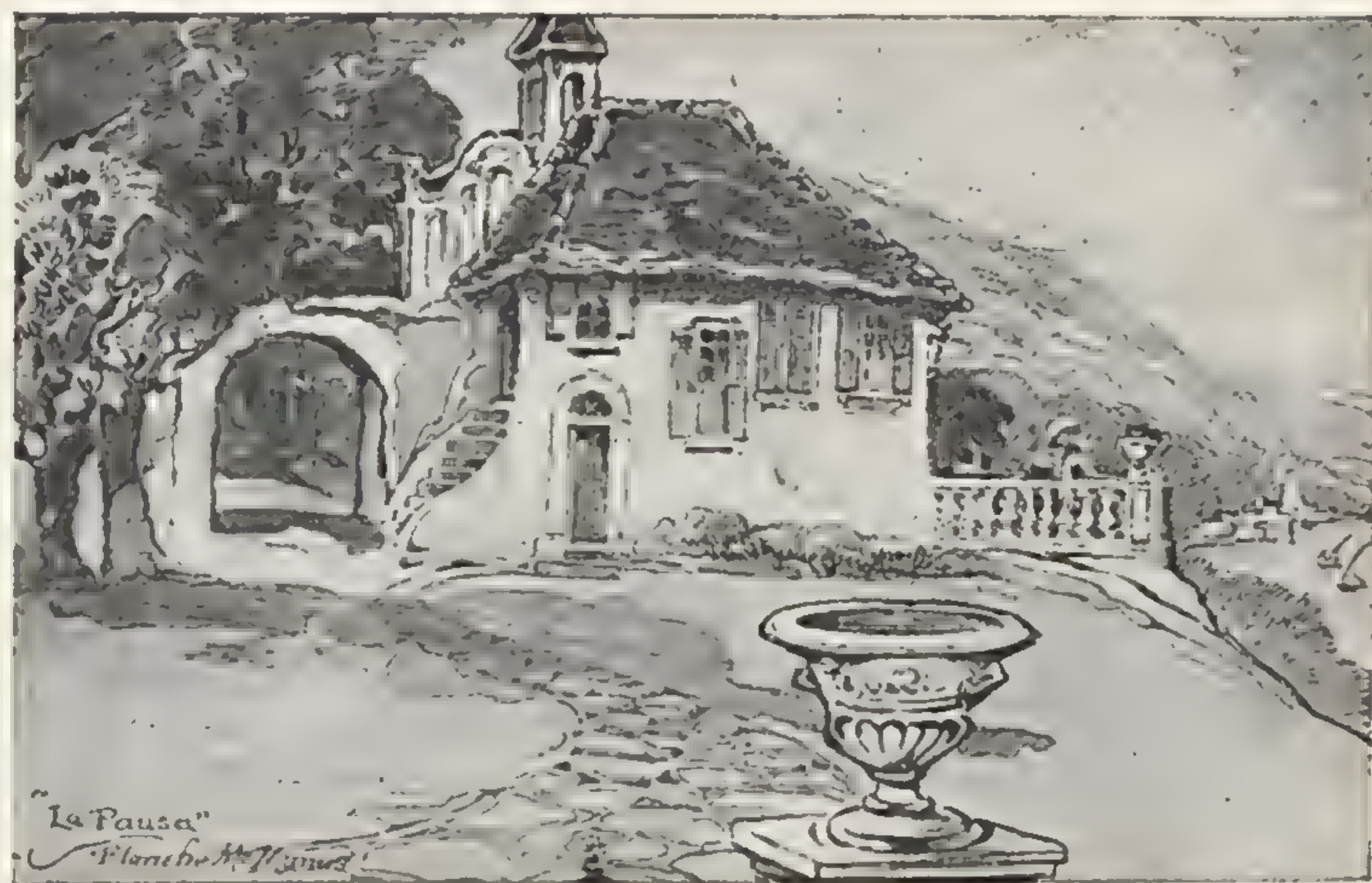
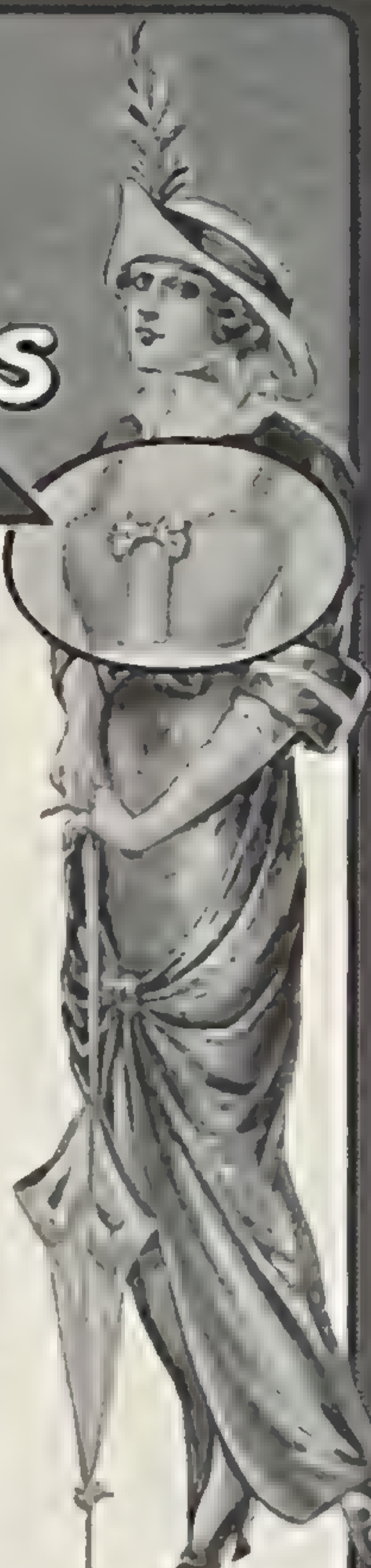
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New Illustrated Booklet Free

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The guest-house of "La Pausa" is the picturesque appendage of an ancient chapel

FOR the FRIENDS WITHIN OUR GATES

THE one-time honored and traditional guest-room, that corner of the house kept sacred to the rites of hospitality, is, like most things, becoming aggrandized. The guest-room is now a guest-house.

There are many reasons why this innovation should become popular, especially in houses of moderate accommodations on the bungalow type. In these instances, it is a simple enough matter to build a smaller house in the same grounds, where one or more guests can be quite as well entertained as formerly, and with more privacy to the visitor and less disturbance to the hostess.

FOR THE GUESTS OF NOVELISTS

This idea of the guest-house was recently carried out in a complete and idyllic fashion as an adjunct to the charming villa home which has been lately built in a beautiful villa region of the Riviera by those gifted collaborators in automobile fiction, the Williamsons.

The Williamsons' villa "La Pausa," at Roquebrune, is the center of a landed estate perched upon a mountain slope among gray olive trees and orange and lemon orchards, high above the blue waters of the Mediterranean. They themselves style it an "Italian bungalow," low and long, of one story, with loggias, and centered about a court. The walls are tinted rose color with touches of orange and vivid greens that recall Italy of the sunshine and brilliant skies. While "La Pausa" is commodious, it has been designed to accommodate only its owners, with the quarters of the servants in a wing. But this does not imply for a moment that the obligations of hospitality have been slighted. On the con-

trary, the friends who are so fortunate as to be bidden here will enjoy an unusual experience in the rôle of guests.

In a corner of the grounds under gnarled olive trees stands a most original guest-house. It is indeed a quaint place of sojourn, for once upon a time it was an appendage of a tiny chapel, strongly buttressed against its ancient walls. The tiny house is a relic of an age when safety and peace lay in clinging close to a sacred shrine, and to-day it stands for tranquillity and restfulness to the fortunate dweller within its walls.

THE BOON OF PRIVACY

These walls, in harmony with those of the villa, are of a delicate pink with a roof of time-stained orange tiles. An outside stair of stone leads up to the two bedrooms, between which is a bathroom. A tiny, interior winding stair descends into the dining-room on the ground floor, off which opens a dainty kitchenette which suggests the domestic arrangements of a doll's house. This, however, does not insinuate that the visitor will be expected to bring her housekeeping cares along with her, packed in her luggage; it is only that she may have all the privacy of home without any of its burdens, for one of the maids will come over and prepare the "little breakfast" in the guest's own toy kitchen that it may be served piping hot whenever and wherever it may be desired—in the bedroom or the dining-room, or, better still, upon the open terrace.

By this tactful arrangement the guest is left as free and untrammelled as at home; there need be no hurried toilets, fearful that one may be delaying the

(Continued on page 104)



"La Pausa," the Riviera villa of those collaborators in automobile fiction, the Williamsons

THE CENTURY

You choose your modiste for her exclusiveness, good taste, quality. You also demand that she keep just a little ahead of the times. If she has set the styles for a great many years; if, always alert to what is new and beautiful, she continues to discard the sensational and indecent, you are ready to accept her creations.

THE CENTURY MAGAZINE is and always has been a creative force, sensitive to the spirit of the period, and invariably in a class by itself.

The latest expression of "Spirit of the Century" is found in the new editor's salutatory in the September issue, where he says:

"There is no escaping the fact that civilization, like the river tumbling and swirling between two lakes, is passing turbulently from the old convention of the last several generations to the unknown, almost unguessable convention of the not distant future. The feminist movement, the uprising of labor, the surging of innumerable socialistic currents, can mean nothing else than the certain readjustment of social levels. The demand of the people for the heritage of the bosses is not short of revolution. The rebellious din of frantic impressionistic groups is nothing if not strenuous protest against a frozen art. The changed Sabbath and the tempered sermon mark the coldly critical appraisal of religious creeds. And science, meantime, straining and sweating under the lash of progress, is passing from wonder unto wonder."

THE SEPTEMBER CENTURY

"Love by Lightning," by Maria Thompson Daviess (author of "The Melting of Molly"), a fresh and poignant story, beautifully illustrated, leads the fiction of the September CENTURY. Among the long array of other contributions, gay or thoughtful, is "Life After Death," by Maeterlinck, considered by many to be the greatest philosopher alive to-day.

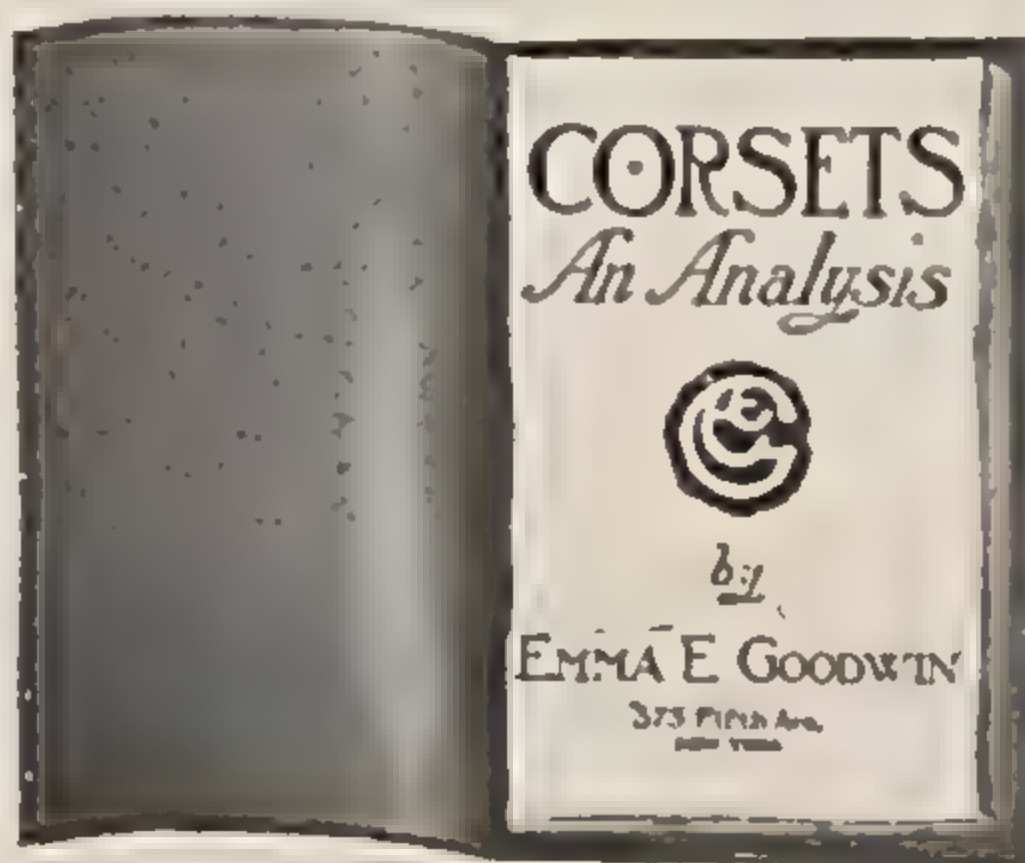
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Photograph of one of the new Goodwin Models.

is clearly set forth in the book illustrated here. It plainly describes the principles of corset construction which promote better health and comfort of women, shows how the best lines of the feminine form are brought out when the correct corset is used, how the corset controls the poise and outline of the body and is the real foundation of correct style.

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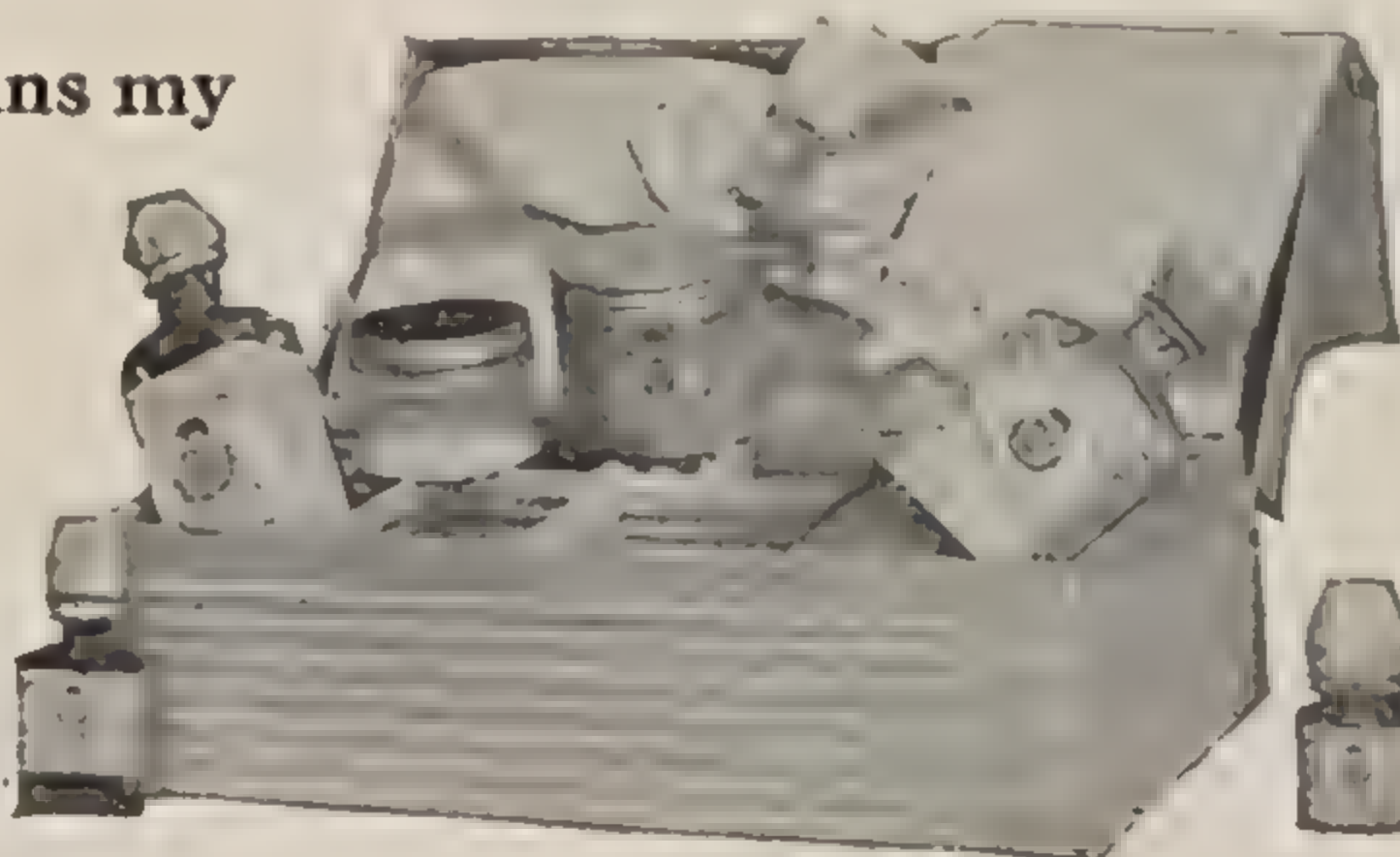
I will send you my Home Treatment Box, accompanied with individual advice to suit your special needs, for \$5.

This box (see illustration) is really, as one customer phrased it, a traveling beauty shop. I send you the choicest preparations of my New York Salon and I tell you my secrets for their application.

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My system stimulates, reorganizes and regenerates the entire body. It helps transform the food into good, rich blood. It strengthens your heart, lungs, and other organs, benefiting weaknesses and disorders and generating vital force.

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With my free book, "The Body Beautiful," which is fully illustrated with photographs of myself, explaining my system, I give full particulars of my Guarantee Trial Plan, whereby you can test the value of my instruction without risking a single penny.

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Shadow lace over net. Kimona sleeve over long net one. Ruffle of net around neck and down front. Band of chiffon around waist in French Blue, Rose, Nile Green, Pink and Light Blue. Value \$5.00. Special, \$3.50.



Chiffon over Jap. silk. Long tuck sleeve, net cuff. Collar and yoke of net. Vest of tucked chiffon and chiffon-covered buttons. In Navy Blue, Black, French Blue and White. Value \$7.00. Price \$4.95.

MY offerings for this Autumn include new designs in real Baby Irish lace, comprising blouses, gowns, collar and cuff sets, jabots, nightgowns and lingerie. Send at once for new catalogue, ready September 1st.

On all purchases of real laces and lingerie, I will save you at least one-half regular department store prices.



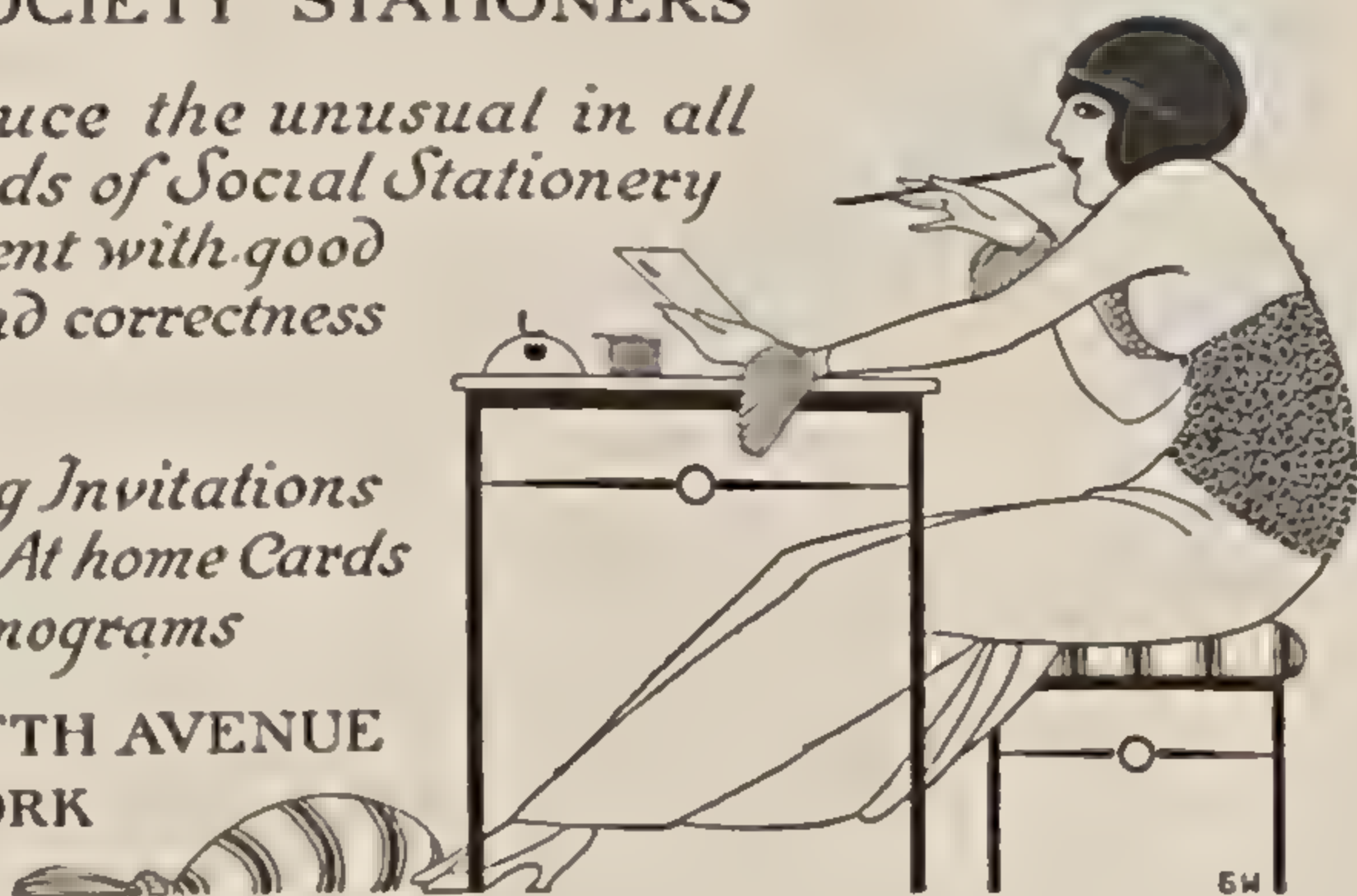
Collar of finest Irish, sold elsewhere for \$10 or \$12. Price, \$4.50. Cuffs, \$2.00. Combined Set, \$6.00. One of the greatest values Maurice has offered. Only a few sets in stock—please order at once.

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consistent with good
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546 FIFTH AVENUE
NEW YORK



FOR *the* FRIENDS WITHIN OUR GATES

(Continued from page 102)

breakfast hour of one's hosts, and that most trying morning hour, when one's spirits, to say nothing of one's looks, are often at their lowest ebb, is thus delightfully bridged over.

IN THE SHADOW OF A LEGEND

The terrace is a favored lounging place to read the morning papers and attend to the day's correspondence, that is, if one is not too distracted from the observance of these daily duties by the superb view of the most extensive and magnificent panorama of the Côte d'Azur.

Or it may be that one will want to explore the protecting, neighborly little chapel itself, the walls of which were once decorated with rare old frescoes, which a later and less esthetic generation whitewashed out of sight. A pretty little legend is attached to this chapel, which tells of how the Virgin Mary came disguised to this wooded aerie, and was so kindly received that she blessed the spot with happiness forever. It was only right to acknowledge this blessing by building a chapel to commemorate this halt in the Virgin's wan-

derings—hence the origin of its musical name, "La Pausa."

A MORNING WALK

As another morning diversion the guest may wander through the arched garden-gateway and follow the picturesque footpath which winds up just behind the guest-house into the old town of Cabbé-Roquebrune, perched on a rocky crag still higher up the mountain side, to explore the garden of the *curé*. Just a pleasant morning walk this, before those who have rested beneath the sheltering tower of the guest-house stroll over through the rose-garden and its tessellated marble walks to join their hosts on the broad loggia, or under a genuine old Italian pergola, for the chat before luncheon in the artistic villa itself.

It may be that the guest-house will be a prominent feature of our new home-making (there are already several isolated examples), for there is certainly much to commend the idea, even though the unique attributes and atmosphere of "La Pausa" are not always obtainable.

BLANCHE McMANUS.

A SCHOOL *f o r* GARDENERS

(Continued from page 100)

personages, among them Judge Dana. Its latest occupant was Mrs. Edward Gilchrist Low, by whom the school was founded in 1901.

It is now three years since the school was incorporated and the sight of a number of young girls, clad in their gardening togs, and working hard at pruning, clipping, and transplanting has long since ceased to be a novelty to the passerby. It is now taken as a matter of course to see several girls carrying the chain, and using the tape, level, and compass to grade or level the grounds in precisely the same skilled manner as men. At times, groups of them pay visits to horticultural exhibitions, to the private estates of some big landholder, or to the public parks of suburban Boston to get points from experts in the craft.

To the lay mind, the term gardening is suggestive of a pleasurable occupation of a more or less superficial character, but when applied to landscape gardening it takes on a very different aspect, as Miss L. Louise Hetzer, Dean of Lowthorpe School, will tell you.

THE LENOX GARDEN CLUB

Up in the Berkshires a great impetus has been given flower growing and landscape architecture by the formation of the Lenox Garden Club, which Mr. Thomas Shields Clarke, of New York, started a couple of years ago. Among the residents of that section who are members are Mrs. Chalmers Clarkson, of New York; Mrs. Daniel French, of New York, whose summer home is at Stockbridge; Miss Kohlsaat; Miss Georgiana Sargent, of Lenox; Miss Emily Biddle, of Philadelphia, who summers at Lenox, and Miss Mabel Choate and Miss Gertrude Parsons, of New York.

Mrs. Daniel French designed her own flower garden, and takes the keenest enjoyment in adding new beauties to it each spring. The club has instituted more or less rivalry among the summer residents with the result that the gardens

of the Berkshires increase in beauty every year. During the season flower shows are held, and the exhibits compare favorably with those grown by expert florists. A fact which is indicative of the success of women in horticulture was the exhibition of plants and flowers shown by Mrs. H. McK. Twombly, at the International Flower Show in New York this spring. Mrs. Twombly carried off no end of prizes for her exhibits; one of the finest was for a mammoth red azalea showing more than two thousand blooms. Her bay trees were also prize-winners.

THE NEWPORT GARDENERS

During the season at Newport, there are many women who take a keen interest in horticulture. Mrs. Thomas J. Emery of Cincinnati, Mrs. August Belmont, Mrs. R. Livingston Beeckman, and Mrs. George Henry Warren of New York have all devoted themselves to gardening to a greater or less extent, and the grounds about their homes are under their personal supervision.

Miss Beatrix Jones, daughter of Mrs. Cadwalader Jones, well known in Boston, New York, and Philadelphia, has undoubtedly done much to arouse feminine interest in scientific gardening in Newport, for she is an expert landscape gardener, in fact, the woman pioneer in this branch of work. She has laid out many of the finest Newport gardens, one of which is that of Mr. James J. Van Alen. It was also her privilege to restore the gardens at Mt. Vernon, George Washington's beautiful Virginia home. Her success is promising for others who are following in her footsteps, and it seems probable that before very long the list of women horticultural experts will be a counterpart of the social register, which is an admirable thing, for women of leisure and means with a love of nature in their hearts are in a position to advance appreciably the cause of scientific gardening.

DURING the first three weeks in September, previous to our Winter opening on Sept. 22nd, we will be prepared to make at very special prices, several beautiful models of the latest fashion, in Mole, Seal Rat, Persian and Caracul.

Our catalogue will be ready about Sept. 10th, and will be mailed on application.

H. JAECKEL & SONS

Furriers and Importers

16 West Thirty-Second Street

(Our Only Address)

NEW YORK

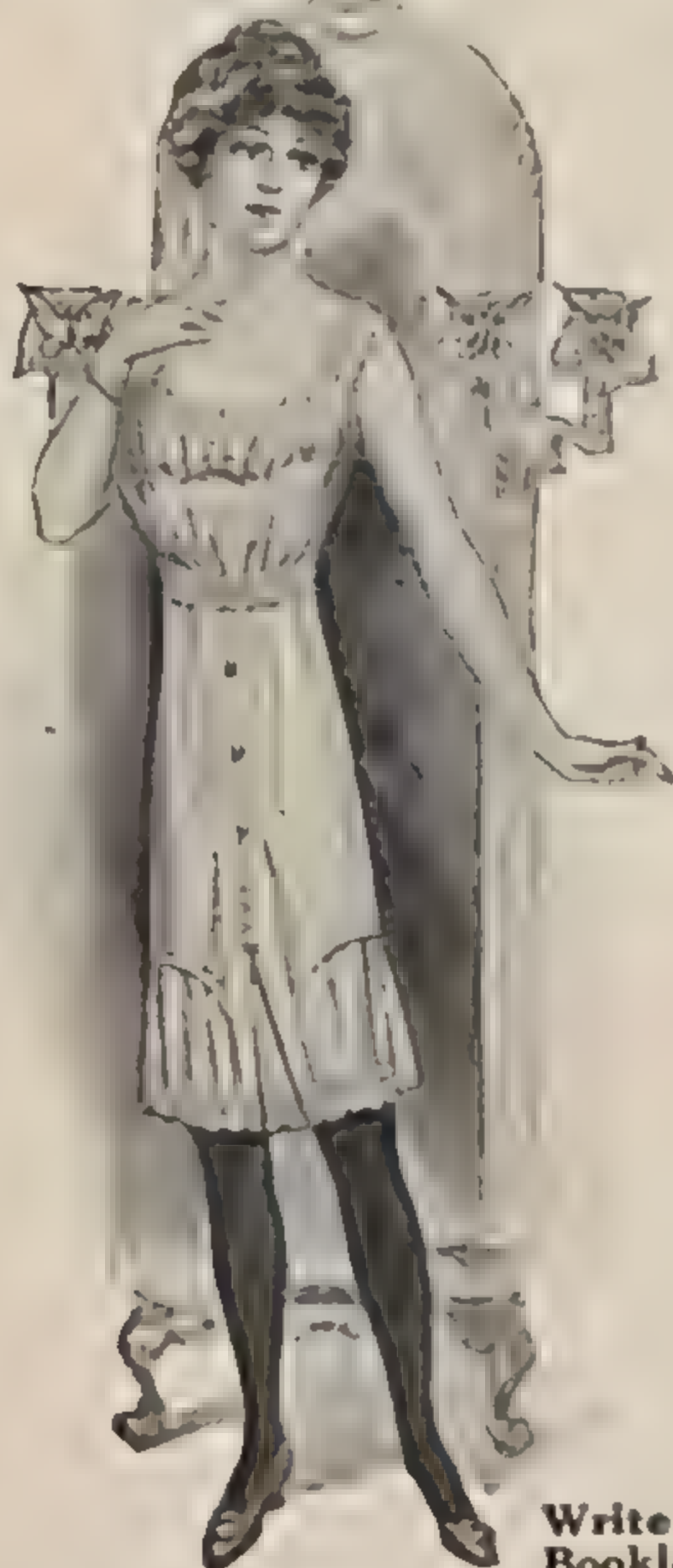


MME. GARDNER

Manager

Tel. 4383 Greeley

26 West 38th St., New York City



Write for Booklet A

The demands for the present fashions, and the desire for the natural, uncorseted effect make

"Le Papillon"

a style essential for women of every figure—slender, plump or stout.

Corsets to Order, \$5.00 and upwards.

Ready to Wear, \$5.00 and upwards.

Slip-on \$5.00 and upwards.

Our goods are universally admitted to be of superior style, fit, finish and workmanship.



ODOR-O-NO

Eliminates Dress Shields

TO the dainty woman—to the woman whose clothes have been faded and spoiled—and to all women who suffer from excessive perspiration

ODOR-O-NO

The Anti-Dress Shield Toilet Water

offers permanent relief. Keeps the armpits fresh, dry and natural. Eliminates excessive perspiration and its odor from any part of the body. Applied externally. Harmless and guaranteed. 25c and 50c sizes. At any "live" dealer in toilet articles. If your particular dealer hasn't it, order direct giving his name to the

ODOR-O-NO CO., Cincinnati, O.



Made to order—to exactly match the color scheme of any room

"You select the color—we'll make the rug." Any width—seamless up to 16 feet. Any length. Any color tone—soft and subdued, or bright and striking. Original, individual, artistic, dignified. Pure wool or camel's hair, expertly woven at short notice. Write for color card. Order through your furnisher.

Thread & Thrum Workshop
Auburn, New York



Pleating Machines

All styles of pleating machines for Factories, Dressmakers, and home use. Simple and durable. Occupies but little space. Does not require a steam box. A child can operate it.

We are headquarters for all styles of skirt and straight pleating. Send for catalogue and full particulars.

THE ROYAL PLEATER CO. Ltd.
109 Bourbon St., N. O., La.

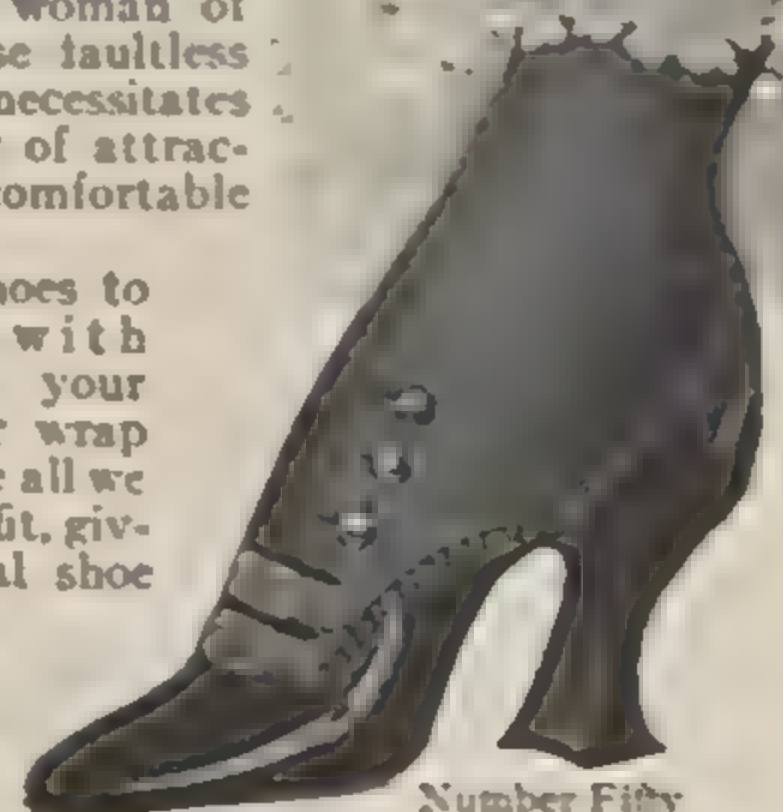
Individuality in Footwear

Style—Quality—Comfort

Our smart new models have been designed to meet the need of the fashionable woman of to-day whose faultless appearance necessitates the wearing of attractive and comfortable footwear.

We make shoes to harmonize with your gown, your hat, or your wrap—and above all we make them fit, giving you real shoe comfort as well as smartness and distinction.

Our descriptive catalogue V shows many exclusive and attractive models. The measurement blank which we enclose gives complete instructions for ordering by mail. Send for it now. Distance no obstacle. We have customers in all parts of this great country as well as in England—even as far as Shanghai, China.



Number Fifty

Edward Hayes patent, luncapex. "Wellesley" two buckle button oxford, made in any material, with either Louis XV. or Cuban Heels of any height.



White linen oxford tie embroidered in blue floss and laced with blue ribbon

Personal attention given all orders. Satisfaction and fit guaranteed.

Edward Hayes

Ladies' Custom Shoes

9-11 W. 29th St. New York City

¶ The Ancients said a thing possessed virtue if it carried out its function in a graceful and beautiful manner.

¶ The THAYER McNEIL Shoe is virtuous in the highest sense: it combines fit with beauty and grace.

¶ To lovers of perfection we will gladly send our New Fall Catalogue illustrating the latest in virtuous shoes.

Thayer McNeil Company.

Boston, Mass.

47 Temple Place

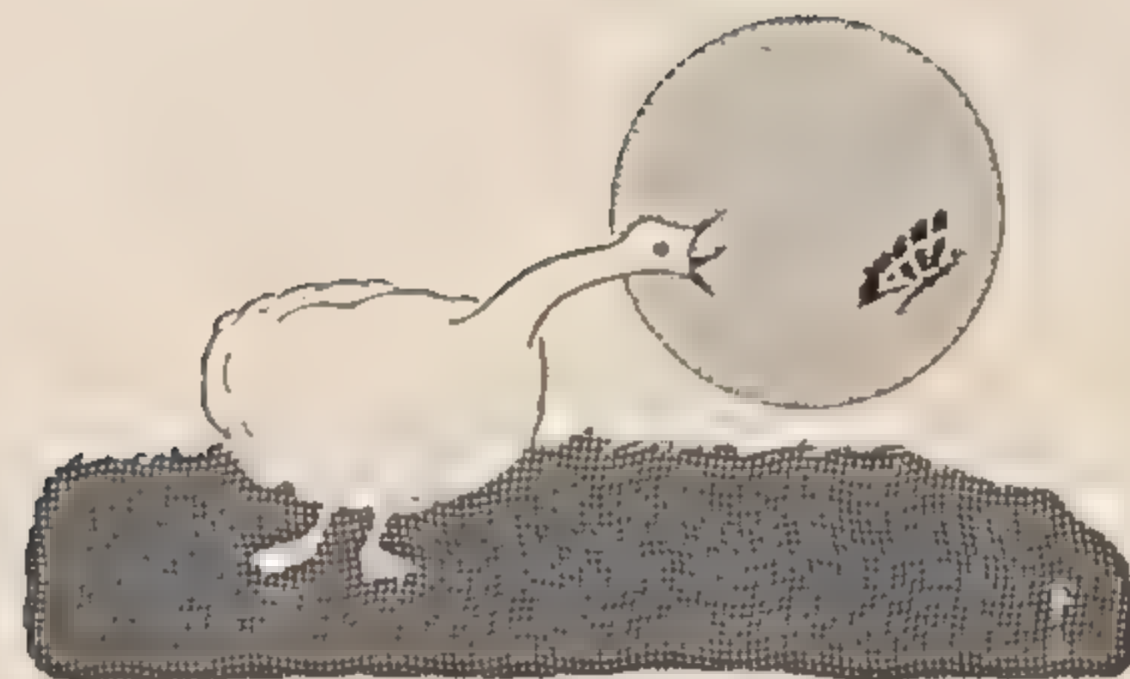
15 West St.



We are now showing our new importations. Afternoon and evening gowns, evening wraps, tailored suits, automobile coats. An elegant selection of misses' school and college dresses and dancing frocks. Correspondence invited.

Mac Bride

18 West 37th Street New York City



S O C I E T Y

Died

NEW YORK

Baker.—Suddenly, on July 25th, at Tuxedo Park, N. Y., Florence T. Baker, wife of George F. Baker.

Brown.—On August 5th, Vernon H. Brown, son of the late Vernon and Susan Howland Brown.

De Grove.—On August 4th, in Paris, France, Henriette De Grove, widow of E. Ritzema De Grove.

Elson.—On August 7th, at Narragansett Pier, Kate Rogers Elson, wife of Henry Elson.

Laimbeer.—Suddenly, on August 4th, at Hempstead, L. I., William Laimbeer, husband of Nathalie Schenck Laimbeer.

Larocque.—Suddenly, on August 6th, Louis E. Larocque, son of the late Joseph Larocque.

Lee.—On July 26th, Frederick Howard Lee, son of the late William Henry Lee.

Ogden.—On August 6th, at Kennebunkport, Me., Robert Curtis Ogden.

Pell.—Suddenly, on August 3rd, at Long Beach, L. I., Samuel Osgood Pell, son of the late John Howland Pell.

Plant.—On August 7th, at her country home, at Branford House, New London, Nellie Capron Plant, wife of Morton F. Plant.

BOSTON

Beebe.—On July 22nd, Emily E. Beebe, daughter of Mr. J. Arthur Beebe.

Longfellow.—On August 4th, at Gloucester, Mass., William Pitt Preble Longfellow.

PHILADELPHIA

Rodney.—On August 3rd, John Henry Rodney.

Engaged

NEW YORK

Ayers-Starr.—Miss Emily Dearborn Ayers, daughter of the late Col. Charles Greenleaf Ayers and Mrs. Ayers, to Mr. George Emlen Starr, son of the late Col. James Starr.

Chappell-Kunhardt.—Miss Louise Chappell, daughter of Dr. and Mrs. Walter F. Chappell, to Mr. Henry Rudolph Kunhardt, 3rd, son of Mr. and Mrs. Henry R. Kunhardt.

Forbes-Baldwin.—Miss Natalie Livingston Forbes, daughter of Mr. and Mrs. A. Holland Forbes, to Mr. Howard McArdie Baldwin, of Washington, D. C., son of the late Ralph Powers Baldwin.

Fowler-West.—Miss Dorothy Fowler, daughter of Mrs. Anderson Fowler, to Mr. George Saltonstall West, of Chestnut Hill, Boston, Mass.

Hazard-Moss.—Miss Katherine Hazard, daughter of Mr. and Mrs. William A. Hazard, to Mr. Courtlandt D. Moss.

Koues-Sachs.—Miss Mary Parmley Koues, daughter of Mr. George Ellsworth Koues, to Dr. Ernest Sachs, of St. Louis.

Landon-Sawyer.—Miss Edith Landon, daughter of Mr. and Mrs. Henry Hutton Landon, to Mr. Eugene Mitchell Sawyer, of Tyrone, N. M., son of Mr. and Mrs. Robert W. Sawyer, of Bangor, Me.

Peters-Pierpont.—Miss Pauline Peters, daughter of Mr. and Mrs. Ralph Peters, of Garden City, L. I., to George W. Pierpont.

ATLANTA

Adams-Harrington.—Miss Amelie Adams, daughter of Mr. Edward Reneau Adams, to Mr. William Eugene Harrington.

Downing-Knight.—Miss Madeline Downing, daughter of Mr. and Mrs. Columbus Downing, to Mr. Raymond Demere Knight, of Jacksonville, Fla.

Layton-Mobley.—Miss Mary Layton, daughter of Mr. and Mrs. M. K. Layton, of Houston, Texas, to Mr. Louis R. Mobley.

BALTIMORE

De Hart-Middleton.—Miss Mina Winslow De Hart, daughter of Mr. and Mrs. William Chetwood De Hart, to Mr. Nathan Atherton Middleton, son of Mr. and Mrs. Harvey Middleton.

Manning-Jones.—Miss Harriet Cleveland Manning, daughter of Mrs. Manning and the late Joseph Cogswell Manning, of Ruxton, Md., to Mr. Hanson Weems Jones, son of Mrs. Jones and the late Judge John Wallace Jones.

BOSTON

Channing-Fuller.—Miss Elizabeth Torrey Channing, daughter of Prof. and Mrs. Edward Channing, to Mr. Willard Perrin Fuller, son of Mr. and Mrs. Frederick T. Fuller.

CLEVELAND

Scott-Blossom.—Miss Beryl Scott, daughter of Mr. and Mrs. John R. Scott, to Mr. John T. Blossom.

Von Luettwitz-Von Stumm.—Baroness Irma von Luettwitz, daughter of Col. Baron von Luettwitz and Baroness von Luettwitz (formerly Miss Mary Cary), of Hamburg, Germany, to Herr Gustav Braun von Stumm.

DETROIT

Irvine-Henry.—Miss Josephine Navarre Irvine, daughter of Mrs. Robert J. C. Irvine, and the late Lieutenant-Colonel Irvine, to Mr. Burns Henry, son of Mr. Albert M. Henry.

MINNEAPOLIS

Harrison-Hill.—Miss Helen I. Harrison, daughter of Mr. and Mrs. Perry Harrison, to Mr. Allan Janney Hill, son of Mr. and Mrs. Horace M. Hill.

PHILADELPHIA

Morgan-Perry.—Miss Elizabeth Merrick Morgan, daughter of Mr. and Mrs. Charles E. Morgan, of Germantown, to Mr. Walter Perry, of Ansonia, Conn.

PITTSBURGH

Huston-Bartlett.—Miss Nanette Huston, daughter of Mr. and Mrs. James A. Huston, of Robindale, Sewickley, Pa., to Mr. Edmund Benton Bartlett, of San Diego, California.

Wood-Morse.—Miss Elizabeth Wood, daughter of Mrs. Thomas J. Wood, to Mr. Edwin Kirtland Morse.

ST. PAUL

Dearth-Foley.—Miss Elizabeth Doran Dearth, daughter of Mrs. Elmer H. Dearth, to Mr. Frederic Foley, son of Mrs. Thomas Foley.

SAN FRANCISCO

Gibbons-Rogers.—Miss Ida L. Gibbons, daughter of Mr. and Mrs. Charles Lyon Rogers, of Green Spring Valley, Md., to Mr. Kennedy Grogan Rogers, son of the late Mr. and Mrs. Charles Lyon Rogers.

WASHINGTON

Ritchie-Dunott.—Miss Mary Harrison Ritchie, daughter of the late Judge Ritchie, of Maryland, and sister of Mrs. Donald McLean, to Mr. Justus Dunott, of Baltimore, son of Mrs. Dunott and the late Dr. Thomas Justus Dunott.

Weddings

NEW YORK

Kirkbride-Humphreys.—On July 31st, in St. Oswald's Parish Church, Grasmere, England, Mr. Franklin Kirkbride, son of Mrs. Thomas S. Kirkbride, of Philadelphia, and Miss Lydia Bell Humphreys, daughter of the late J. Lowrie Humphreys.

Littell-Firth.—On August 7th, at the home of the bride's mother, Heaton Grange, South Orange, N. J., Mr. William Barnard Littell and Miss Beatrice Firth, daughter of Mrs. John Firth.

Salisbury-Barnard.—On July 21st, at Bellows Falls, Vt., Mr. James Salisbury and Miss Lilybel Barnard, daughter of Commodore and Mrs. William H. Barnard.

(Continued on page 108)

BABY'S SKIN IN SUMMER



Needs

CUTICURA SOAP

With occasional applications of Cuticura Ointment. They do so much to clear the skin of sunburn, heat rashes, irritations, chafings, redness and roughness, and do it so quickly and economically. Besides, they are indispensable for all purposes of the toilet, bath and nursery from infancy to age.

Cuticura Soap and Ointment sold throughout the world. Sample of each mailed free, with 32-p. book. Address postcard "Cuticura," Dept. 133, Boston. Men who shave and shampoo with Cuticura Soap will find it best for skin and scalp.

IF YOU PAY \$5.00
OR MORE FOR A
CORSET
YOU DO NOT GET
YOUR MONEY'S
WORTH, UNLESS
IT IS
BONED
WITH
WALOHN
THE GENUINE HAS
WALOHN
STAMPED ON
EVERY STRIP

FOR FREE SAMPLES—REASON'S WHY ADDRESS: WALOHN MANUFACTURING CO., 38 UNION SQUARE, N. Y. CITY

Neva-Slip

The New
Shirt Waist Belt

No Metal
No Knots to Tie

Cushion Tape
No Rubber
Never Slips
Never Tears

For sale at notion counters, 5c. and 10c. stores, or by mail. Give waist measure when ordering.

Price 10 cents
Hold down these
waist wrinkles

NEVA SLIP BELT CO.
47 West 84th Street, N. Y. C.
Beware of Imitations

ENGRAVED
100 WEDDING \$7
INVITATIONS

Highest Grade—Not a printed imitation. Correct styles. Each additional hundred \$2.25. Outside and Inside Envelopes. Transportation prepaid. Send for free samples. 100 Finest Engraved PALMER ENGRAVING CO. Calling Cards, \$1.00. 1001 Rand McNally Bldg., Chicago

"Neither a Myth nor a Magazine but a Real Personality"

Follows a quotation from the letter that won the special prize of \$10 offered in Vogue's recent contest for the best letter dealing with our advertisements. Notice that to this woman, as to so many others, "Vogue is neither a myth nor even a magazine—it is a real personality."

It is rather a curious fact that most prize winners in our various contests are Southerners. The writer of this letter, for example, hails from Georgia.

Dear Vogue:

Every copy of Vogue is a "marked copy" for me. When I am ready to start down town I don't make a shopping list—I simply turn the pages of my last Vogue, all more or less marked.

I live in the South, and when last Fall I came to New York for the first time my friends were amazed that I knew the shops so well. I knew how to go to —'s little 23rd Street shop for crochet silk, as well as to —'s for blouses. And there was one place I could hardly wait to see.

Do you remember quoting a witty New York man as saying that he would like to knock the front off all the Madison Avenue homes to see what was happening behind them?

Well, after reading my Vogue I could hardly wait to "knock the front off" number — West

33rd Street. The woman in charge of this shop was ordinarily kind and courteous when I first went in. But as soon as I mentioned that I came from the South and knew her only through Vogue, she was all smiles and sunshine!

Nothing would do but I must have a seat and she must show me the stack of boxes all addressed to people in my beloved Southland and all ordered through Vogue. Then she must draw forth a lot of things saved for special exhibition—and incidentally, sell me a Paul Poiret dahlia and a little bouquet of French roses.

Just let me say, in conclusion, that Vogue isn't a myth to me, it isn't even a magazine, it is a real personality and a most interesting and significant one.

Sincerely yours,
(Miss) ———

Another letter—this time from a Kentuckian—tells how useful Vogue's advertising pages have been to one of the writer's friends.

While visiting an old school-girl friend last week, I saw Vogue in a most prominent place on her library table. "Why, I couldn't get along without Vogue," Mary said. "I would not think of buying a new dress, hat or almost anything, including furniture, without seeing the latest number."

When Mary was about eighteen, she and her mother moved to a small Illinois town. At first she was entirely lost. Finally,

through Vogue, she ordered a coat from — of Fifth Avenue, and soon afterwards a dress. A year later, in her second Vogue dress, she met the man she married. He speaks of that dress to this day.

Mary's home is dear. Her things, just everything, are so up to date. Even her husband isn't immune. Often he is found poring over Vogue, and he puts in his order now and then.

The other prize winning letters will be printed in forthcoming numbers. They include a letter from Maryland that almost won second prize; another from a little girl in the far West who won a special \$5 prize; and, of course, the letters that carried off the \$10 prizes for the best letters on "Seen in the Shops," "Answers to Correspondents," and the Vogue Pattern Service and Shopping Service. All contain valuable hints.

The **Kenyon**
Bat Wing Model

You can buy this Kenyon coat from any responsible Dealer.

In Tan, Olive, Oxford or Grey, English Covert for \$20. Black, Blue or Tan Gabardine for \$20. Tan, Grey, Olive or Brown Fancy Mixture or Scotch Homespun for \$24.

It is unusual to find dressy and stylish *Showerproof* coats made of wool materials like this, except in The Kenyon Lines. Besides they have the Kenyon label and guarantee.

Kenyon Kenneigh Raincoats are made in all suitable styles and fabrics for men and women at from \$5 to \$45.

C. Kenyon Company

Wholesale Salesrooms

New York: Fifth Ave. Bldg. At B'way & 23d St.
Chicago: Northwest Corner Franklin & Congress Sts.

**A Dainty Garment
For Slender Women**

An exquisite bit of lingerie that fills all hollow places and gives beautiful, artistic lines.

THE Shirr-Ruffle

INSIDE VIEW

At best stores or prepaid for \$1.50. Must Measure.

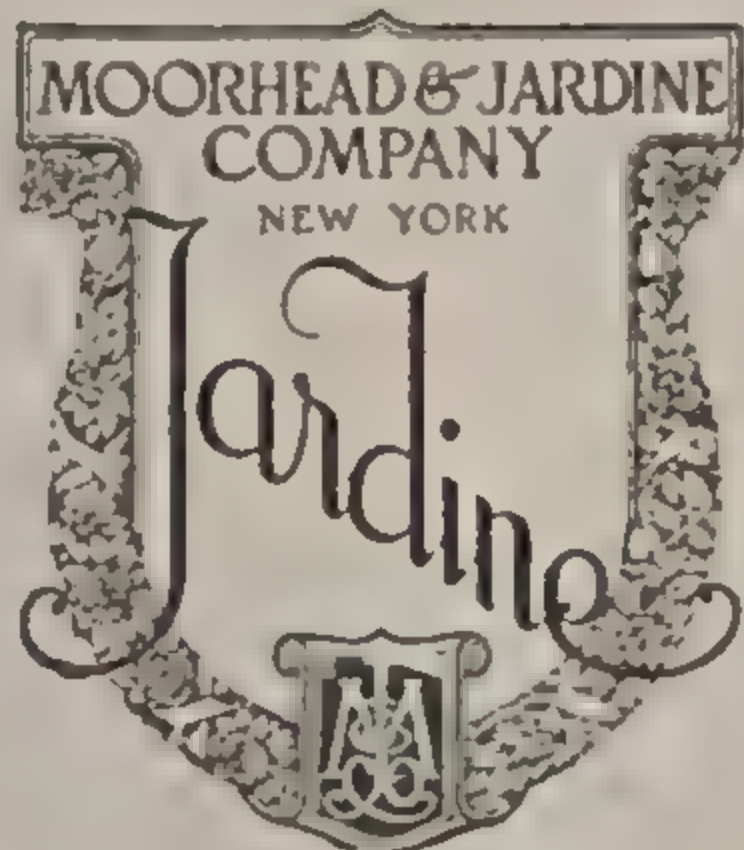
PATENTED

Look for this label on every garment

The Shirr-Ruffle Co., 219 E. Spring St., Lima, O.

She's Going Abroad
Let us deliver at her stateroom a dainty bon voyage cabinet containing a unique box for each day aboard ship. Circular free to all interested in travel. SOLATIA M. TAYLOR, Travel Specialties. 56 Bromfield St., Boston.

(Continued from page 106)



MOORHEAD & JARDINE CO.

Specialists in

HIGH GRADE
TAILORED AND SEMI-DRESS
HATS

(WHOLESALE ONLY)

The Quality of materials used by us, perfection of style and workmanship and unusual design, insure Hats of distinction.

Our policy of not selling two dealers in a city the same styles assures absolute exclusiveness.

Reproductions of French and English Models for Fall are now on display in only the best retail establishments.

MOORHEAD & JARDINE CO.
22 & 24 West 38th Street
NEW YORK

Slater-Allen.—On August 9th, at the summer home of the bride's family, York Harbor, Maine, Mr. William A. Slater, Jr., son of Mr. and Mrs. William A. Slater, of Washington, D. C., and Miss Madeline Howe Allen, daughter of Mr. and Mrs. Joseph Howe Allen.

Washburn-Clarkson.—On August 2nd, in St. Paul's Church, Tivoli, N. Y., Mr. Frank A. B. Washburn, son of Mr. and Mrs. William Tucker Washburn, and Miss Pauline Livingston Clarkson, daughter of Mr. and Mrs. Robert R. L. Clarkson.

BALTIMORE

Adreon-Dame.—On July 23rd, at the home of the bride's father, Mr. Franklin Adreon, of Anne Arundel Co., Va., and Miss Amelia Page Dame, daughter of the Rev. George W. Dame.

BOSTON

Washington-Ames.—On July 17th, at the summer home of the bride's parents, Winchester, Va., Mr. George Lafayette Washington, son of Mr. and Mrs. Richard Blackburn Washington, and Miss Katherine Parke Ames, daughter of Mr. and Mrs. Joseph Blanchard Ames, of Brookline, Mass.

CHICAGO

McCormick-Samuels.—On July 31st, at St. John the Baptist's Church, Kirby-Wiske, Yorkshire, England, Mr. Edward Hamilton McCormick, son of Mr. and Mrs. Hamilton McCormick, formerly of Chicago, now of London, England, and Miss Phyllis Mary Samuelson, daughter of Mr. Francis Samuelson, of Breckenborough Hall.

PHILADELPHIA

Cookman-Cramp.—On July 26th, in Holy Trinity Memorial Chapel, Mr. Wharton Griffiths Cookman, son of Mr. and Mrs. James de W. Cookman, and Miss Helen Cramp, daughter of Mr. and Mrs. Courtland D. Cramp.

Mulford-Bayly.—On August 7th, in St. Thomas's Church, Whitmarsh, Mr. Spencer K. Mulford, Jr., and Miss Mary Gittings Bayly, daughter of Mr. and Mrs. N. Rogers Bayly.

ST. PAUL

Dawson-Hubbell.—On July 24th, at the Dayton Avenue Presbyterian Church, Mr. Vincent Walsh Dawson, son of Mr. and Mrs. William Dawson, and Miss Kate Tew Hubbell, daughter of Mrs. James Boyd Hubbell.

SAN FRANCISCO

Fairlie-Wilson.—On August 20th, Mr. Hugh Fairlie and Miss Grace Wilson, daughter of Mr. and Mrs. James K. Wilson.

Hill-Gallois.—On July 24th, at the Church of Notre Dame des Victoires, Mr. Horace Lewis Hill, Jr., son of Mr. and Mrs. Horace L. Hill, and Miss Jeanne Marie Gallois, daughter of Mrs. Eugene Gallois.

WASHINGTON

Dunbar-Bennett.—On August 7th, at the home of the bride, Judge William M. Dunbar, of Augusta, Ga., and Mrs. Virginia T. Bennett.

Graffenreid-Knapp.—On August 11th, at St. Marks Church, Mr. William Roy Graffenreid, of Louisville, Ky., and Miss Dorothy Knapp, daughter of Mrs. Charles Lafayette Knapp.

Weddings to Come

NEW YORK

Steele-Milburn.—On November 1st, at Westbury, L. I., Miss Nancy Steele, daughter of Mr. and Mrs. Charles Steele, to Mr. Devereux Milburn, son of Mr. and Mrs. John G. Milburn.

CHICAGO

Bowen-Phelps.—On October 11th, at the home of the bride's mother, Miss Louise Bowen, daughter of Mrs. Joseph T. Bowen, to Mr. Mason Phelps, son of Mrs. Elliott H. Phelps.

Hayden-Leigh.—On October 8th, Miss Frances Elizabeth Hayden, daughter of Mr. and Mrs. Harvey Smith Hayden, to Carl Garden Leigh, son of Mr. and Mrs. Charles Leigh.

Lyford-Boyd.—On October 4th, at Seven Gables, Wheaton, Ill., Miss Gertrude Lyford, daughter of Mr. and Mrs. Will Hartford Lyford, to Mr. Edwin Ruthven Boyd, of Glasgow, Scotland.

ST. PAUL

Rothschild-Tyson.—On September 3rd, at the Church of St. John the Evangelist, Miss Madeline Rothschild, daughter of Mr. and Mrs. Valentine J. Rothschild, to Mr. Charles Elwood Tyson, of Chicago, Ill.

SAN FRANCISCO

Page-Buckingham.—On September 6th, Miss Dorothy Page, daughter of Mr. and Mrs. Arthur Page, to Mr. Charles Buckingham.

Peterson-Maillard.—On September 20th, at the home of the bride's parents, in Belvedere, Miss Kate P. Peterson, daughter of Mr. and Mrs. Ferdinand C. Peterson, to Mr. John Ward Maillard, Jr., son of Mr. and Mrs. John Ward Maillard.

Birth

NEW YORK

Brett.—A son, at Orchard Lea, Windsor Forest, England, to the Hon. and Mrs. Oliver Brett (*née* Antoinette Heckscher).

Horse Shows

September 1-3.—Newport, R. I. Horse Show.

September 1-5.—Rutland, Vt.

September 3-4.—Orangeburg, N. Y.

September 8-13.—Syracuse, N. Y.

September 9-12.—Fair Haven, Vt.

September 9-12.—Wilmington, Del.

Polo

September 6-13.—Buffalo Country Club.

September 6-13.—Myopia Dedham Club, Dedham or Hamilton, Mass.

September 8-13.—Squadron A, New York City.

Tennis

September 1.—Annual Open Tournament, Fairmont, W. Va., C. C.

September 1.—Championship of Great Lakes Park Club, Buffalo, N. Y.

September 2.—Lake George Championship, Sagamore, N. Y., T. C.

September 3.—Intercollegiate Championship, Merion C. C., Philadelphia.

September 5.—Invitation Tournament, Nassau C. C., Glen Cove, L. I.

September 5.—Invitation Tournament, Hollywood Golf Club, West End, N. J.

September 6.—Open Tournament, Excelsior T. C., Bristol, R. I.

September 6.—California State Championship, Oakland, Cal., C. C.

September 8.—New Jersey State Championship, Morristown, N. J.

September 8.—Open Tournament, Edgewood C. C., Charlestown, W. Va.

September 8.—Ohio State Championship, East End T. C., Cleveland, Ohio.



ANNOUNCEMENT



STRAPPED COTHURNS

THE LATEST
PARIS
SENSATION

Absolutely the first introduction of these Parisian models into this country.

Exclusive, Most Unusual and Chic reproductions await your inspection.

The Rings are silk-covered; also cut steel Rhinestone Buckles.

Made to order in all materials. Black and White Satin in Stock.

Our new S. M. B. models in pointed effects will interest you.



William Bernstein
SHORT VAMP SHOES

(Reg. U. S. Pat. Office)

54 WEST 31st STREET
and 1591 BROADWAY
NEW YORK CITY



White and Fancy Wash Waistcoats

Worn so much by well-dressed men this summer, should be fastened with

Krementz Bodkin-Clutch Vest Buttons

because they Go in Like a Needle without marring the stiffest starched fabrics. And Hold Like an Anchor till you are ready to release them.

No spiral springs, hinge joints, hollow tubes, or loose parts.

Made in many attractive styles, with studs and cuff links to match (or sold separately), from the inexpensive, plain mother-of-pearl to gold and platinum mounted, set with precious stones.



At the leading jewelers
Descriptive booklet for the asking

KREMENTZ & CO., 28 Chestnut St., Newark, N. J.

EXCLUSIVE Autumn Apparel

FOR
All Occasions

In Splendid Variety
AT
Unusually Moderate
Prices

Millinery

Gowns

Wraps

Coats

Blouses

Tailor Made

Parisian Novelties



The gown here illustrated is a Bechof-David model. Rich quality of brocaded charmeuse, point à l'arguile lace. Jap collar. Perfect replica of Bechof-David model, exclusively made in our own workrooms, at -

\$65.00

Reboux Hat of velvet and chantilly lace . . . \$18.00

Maisen Bernard
IMPORTERS
INCORPORATED

330 Fifth Avenue, at 33d Street, New York

Le parfum exquis
qui s'accorde avec la
toilette exquise est
Djer-Kiss.

—Kerkoff, Paris.

TRANSLATION: "The dainty
perfume that harmonizes with the
dainty toilet is Djer-Kiss."

"Djer-Kiss"

Djer-Kiss is made in Paris. Kerkoff produces this wonderful French odor in all the luxuries of the toilet table.

Djer-Kiss Perfume Djer-Kiss Face Powder
Djer-Kiss Toilet Water Djer-Kiss Talcum
Djer-Kiss Soap Djer-Kiss Sachet

A sample of extract and face powder will be sent on receipt of 10c. Try them.

ALFRED H. SMITH CO.
Sole Importers

37 W. 33d Street, New York City



Cincinnati, O.

Washington, D.C.

Duluth, Minn.

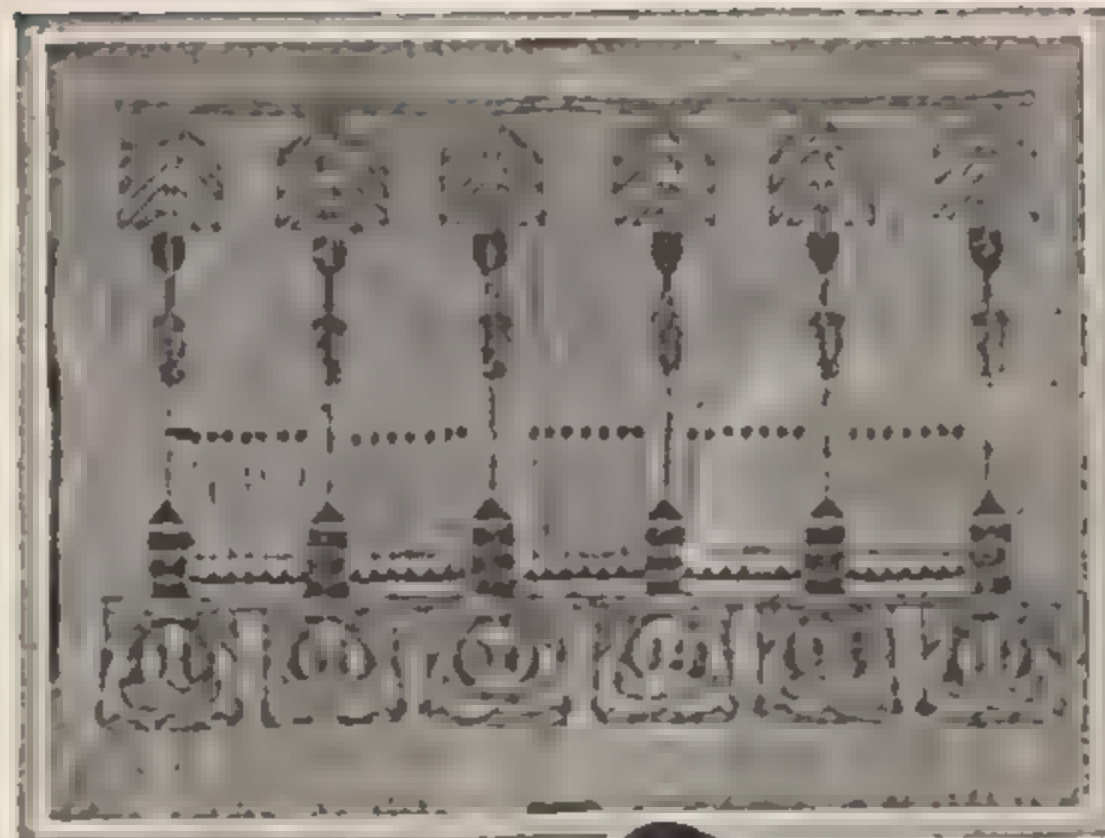
J. M. GIDDING & CO

Are now introducing original and adapted models by leading couturiers of Paris. Styles that correctly interpret the modes of the Fall and Winter Season . . . 1913 . . . 1914. Designed exclusively for the clientele of their Fifth Avenue Establishment

SUITS COATS WRAPS
GOWNS DRESSES BLOUSES
FURS AND MILLINERY

Fifth Avenue 46th & 47th Sts.
New York

34 Rue d'Hauteville
Paris



An elaborate design based in dull, salad-green, topped in glossy gold, and trellised in tiny gold silk threads



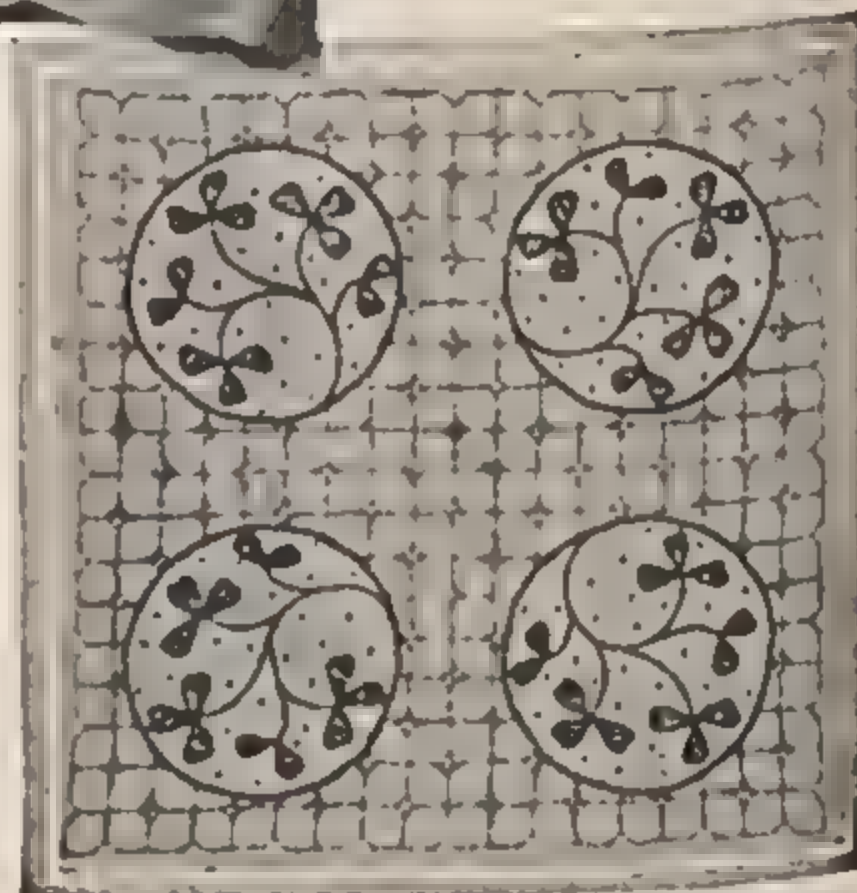
Bordered in hunter's-green flowers and salad-green discs, cornered in gold and green, and wreathed in green



A book cover of "ooze" embroidered in soft china blues and faded greens



A linen lamp-mat done in a combination of two colors and six stitches



Swirls of clover leaves set in a trellis of two-stranded, pale-blue thread

The STITCHERY of STRASBOURG, ALSACE

IT is said that there is an embroidery worker in every home of Alsace. From here came the first mercerized cottons and linens, and here all the soft, old colorings are given wonderful mercerized glints. Also the Strasbourg embroiderers were the first to adopt the *art nouveau* style of stitching and coloring, five illustrations of which are shown above.

The elaborate design at the upper left may be used for various purposes, such as the ends of a library table scarf, or a sideboard or dresser cover. If designed on satin sheeting, for the cover of a silver-green, or mahogany table, it would be best embroidered in green and gold, or black and gold. The solid parts of the design are done in a raised satin stitch in shades of glossy, old-gold silk; the base and leaf-like parts in dull shades of salad green, outlined with black. The tiny, trellis-like part is of heavy gold thread sewed on with tiny threads of gold silk.

AN "ART NOUVEAU" PILLOW

A coarse, even-threaded mesh of natural colored, soft gray, tan, or green linen should form the background of the artistic pillow at the upper right. The border of the design is made of alternating flower and disc motifs. The petals of the flowers are in a plain, lace stitch of twisted, mercerized thread in a hunter's-green shade. Each is outlined with heavy, black thread, and each is centered by a cluster of black, French knots. The disc motif is made in a tapestry stitch of salad-green thread and outlined with hunter's green. The corner motifs inside the border are embroidered in an Oriental stitch called the couching stitch—the "lying down" of thread. Heavy threads of silk, linen, or mercerized, untwisted silk are carried from end to end to form the design, and crossed with two tiny, single

threads, caught to form even squares. These motifs are in two shades of gold silk, and are outlined with a soft, green, twisted thread of mercerized cotton. The wreath, a tapestry stitch, is in salad and hunter's green, the lighter shade forming the leaves and the vine, and the darker shade outlining the whole design. The flower in the center is in two shades of gold.

AN OOZE LEATHER BOOK COVER

The book cover shown in the middle of the group may be embroidered on ooze leather, satin, or kid. The stitchery, in shades of gold, soft blue, and faded green, is raised by an under-filling of cotton. The little, fruit-like motifs at the base of the design are in shades of soft, china blue, lighter at the top and gradually darkening at the lower part. The leaflets of the center spirals are in soft sorrel or faded greens.

The design at the lower right of the group may be used for a luncheon cloth. For a cloth to be used with white china it should be of fine white linen. The flat, trellis work should be in mercerized cottons and the raised corners in blue and cream white. If to be used at a Dutch luncheon, the cloth may be of creamy or natural linen with a two-stranded trellis of pale blue thread, and the clover motifs in darker blue.

Mats for lamps, bronzes, and small tables may be attractively embroidered in iridescent blue and green on colored linens. The design of the one shown on this page may be ordered worked on brown, green, yellow, blue, gray, mahogany, or cream linen, either in a coarse or a fine weave. The stitchery is a combination of satin, lace, South Kensington, tapestry, outline, and spider, and it is in the iridescent green and blue which is a combination of hunter's greens and metallic blues.

MRS. ADAIR

557 Fifth Avenue, New York TELEPHONE 2839
LONDON, 92 New Bond Street, W. MURRAY HILL
PARIS, 5 rue Cambon



Mrs. Adair in her lectures upon Scientific Beauty Culture has pointed out the failure and harmful results of the ordinary "make-up" treatment practised by many and mis-named—Beauty Culture.

Mrs. Adair's original Ganesh Strapping Muscle Treatment and methods are the direct opposites to the "make-up" idea. Women in all parts of the world enthusiastically praise Mrs. Adair's treatments, which are obtainable only at her Salons.

Splendid results in removing lines, wrinkles, hollows, flabby skin and double chin are obtained. Like success is assured by using the Ganesh Preparations at home, following Self Treatment directions. A healthy, youthful complexion and contour is created.

GANESH CHIN STRAP, (illustrated), \$5, \$6.50, for reducing the double chin, removing lines from nose to chin, and restoring lost contours; also prevents snoring.

GANESH Muscle-Developing Oil, \$5, \$2.50, \$1. Removes lines, fills hollows, obliterates lines on eyelids, making them white and firm.

GANESH Eastern Balm Skin Food, \$3, \$1.50, 75c. Can be used for the most sensitive skin; unequalled as a face cleanser and skin food.

GANESH Diable Skin Tonic, \$5, \$2, 75c. Closes pores, strengthens and whitens skin; good for puffiness under the eyes.

GANESH Lily Sulphur Lotion, \$2.50, \$1.50. Beautifies the skin; removing tan and sunburn, making skin white and firm.



GANESH FOREHEAD STRAPS, for removing lines on the forehead and corners of eyes. Good also for neuralgia and insomnia. \$4, \$5.

BEAUTY BOXES, \$35, \$25, \$5, containing every requisite for the tourist.

GANESH Eastern Balm Skin Food, \$3, \$1.50, 75c. Good for tender, dry skins; makes muscles firm, fills hollows.

GANESH Freckle Lotion, \$2.50. Bleaches freckles.

GANESH Beauty Cream, \$2, \$1. Absolutely free from grease; to be used before powdering.

GANESH Eastern Flower Powder, \$1. Fine and pure; for day use; all colors.

GANESH Beauty Sachets. Box of 20, \$2.50; for use instead of soap.

Mrs. Adair's Discount Sale Terminates Sept. 15th.

When ordering on or before that date simply deduct Ten Percent from regular prices quoted above or from the prices of the many other preparations named in price-list book. Lecture book on "Beauty" and price-list free. Mail orders filled.



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Importers of
French Millinery
Furs and
Novelties



Agents for Burbyotte, the non-inflammable and stainless glue—indispensable to all millinery workrooms.

The SCHWARTZ CORSET



Elastic Silk Web; no opening or bones in front or back. For slender figures to slip on.

Mme. Schwartz supervises fittings

MME. S. SCHWARTZ
11 East 47th St., New York
formerly 18 West 39th St.

An Economical Silk Hose

Sold to you direct at \$1

THERE is a distinct appeal to a woman's delicate fancy in this particular hose, which we feature for wear with any toilet, on any occasion. There is a laudable economy in the purchase price, for we sell it to you at \$1.00, giving you a better value, at a lower cost, for we eliminate the middleman's profit by selling direct by mail.

Fibre-Silk

Compare this hose, style No. 299, with any other silk hose at double the price, and you will find these points of superiority:

An aristocratic richness in appearance.
A feeling of worth in texture.
A degree of wearing service unexcelled by any silk hose made.

The long "Pearl Top" is an elastic, durable feature which any woman will appreciate. It does away with the tight hem at the top, which is so objectionable in the ordinary silk, and prevents the tearing of the hose by the garter.

It extends to a point just below the knee, where the strain is greatest and thus prevents any tearing or binding, affording a perfect fit to stout and slim alike.

Style No. 299 is a sheer light-weight stocking, with twelve thread ankle and foot, high sp'iced heel and double sole. Has a neat slender foot and smooth, snugly fitting ankle, with the long Pearl Top and absolutely seamless. Made of Pure thread silk and long Pearl Top of Fibre-Silk. Guaranteed vegetable dyes and comes in Black, Tan and White. Sizes 8 to 10 1/2. Price, \$1.00. Outsize \$1.25.

It is easy and simple to deal with us by mail and you get a greater value for your money.

Our catalog showing the latest styles in both hosiery and underwear for women, men and children, sent free upon request.



AGENTS WANTED

in every town in the United States to sell Fibre-Silk goods. A permanent, pleasant and profitable business. Fibre-Silk agent in California made \$3,652.00 last spring. Our sales instructor tells you how. Get our free book. Write today. Address

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BAY CITY, MICH.

L. M. HIRSCH
Sample Shoe Co.

Satin
Slippers



Satin Pump, Turn Sole, \$3.00
2 inch Louis XV Heel

We carry in stock a complete line of the above in Black, Blue, Pink, White, Silver Gray, Gold, Emerald Green, Nile Green, Lavender, Yellow and American Beauty.

Silk hosiery to match at 95c. and \$1.35

N. B.—Mail Orders promptly and accurately filled for those out of the city desiring immediate delivery of satin slippers of color to match gown.

Send for Summer Catalogue V

404-406 Sixth Ave., N. Y.
L. M. HIRSCH
Sample Shoe Co.

Have you anything in common with your husband but domestic troubles?



Ellen Glasgow

- ¶ Why should a woman outlive her usefulness?
- ¶ Is complete absorption in her children, to the exclusion of all other interests, the *real duty* of a married woman?
- ¶ Will the old ideal of a sheltered life, seclusion from the vital work of the world, and self-sacrifice hold its own against the awakening to larger interests among women of to-day?
- ¶ Who is to blame, if, through her inability to share one thought with her husband outside of their domestic life, a woman's married life is a failure?
- ¶ These are the thoughts which one finds uppermost after reading the powerful new romance

Virginia 3RD LARGE PRINTING

By Ellen Glasgow, Author of "The Battle-Ground,"
"The Voice of the People," "The Wheel of Life," etc.



HEAR what some of the critics have to say of "*Virginia*." The New York *Sun* writes: "A 'powerful' book, a demonstration of the way woman is abused by man, that rouses indignation more effectively than any plea for the suffrage can."

Gene Stratton-Porter, author of "Freckles" and "The Harvester," says: What a gift of expression she has! I know of no other woman and very few men who can equal her on this one point. Chesterton does the same thing, with a champagne sparkle and bubble, but I would hesitate to say that even he surpasses her, for while he is bubbling and sparkling on the surface, charming, alluring, holding one, she is down among the fibres of the heart, her bright brain and keen wit cutting right and left with the precision of a skilled surgeon. Not so witty, but fully as wise. You have only to read "*Virginia*" to convince yourself.

"It is a story for any man and any woman, but it has a special significance for the man who has hypnotized himself into believing that his grandmother was the sum of all womanly perfections, and for the woman who is content to be 'just a wife and a mother and nothing else.'"—This from Elizabeth Calvert Hall.

And the Critic of the *London Punch* thus surrenders "unconditionally." "I confess to a prejudice, based upon painful experience, against transatlantic fiction. I admit this the more readily because I am about to prove that, confronted with work of real and outstanding merit, it becomes a thing of naught. Unfortunately such occasions are rare. The more honor then to '*Virginia*,' before whose compelling charm I have had the pleasure of unconditional surrender. Miss Ellen Glasgow has created a single character, complete in absolutely human form. Virginia herself, as girl, wife and mother, one seems to have known as a personal friend; and to have admired her youthful beauty, and seen it change and develop into the matured charm of the woman. Other women, or I am mistaken, will specially appreciate her. Throughout I was haunted by a wish that Virginia could have been drawn for us by Du Maurier, who could have done her justice. If American novels are going to display such quality as this, their historical definition as 'dry goods' will become meaningless."

Decorated Wrapper and Photogravure Frontispiece. Net, \$1.35

DOUBLEDAY, PAGE & CO., Garden City, N. Y.

¶ At all Book-shops and at our own in the New Pennsylvania Station, N. Y. C.

Reduce Your Flesh

Wear my famous Rubber Garments a few hours a day, and your superfluous Flesh will positively disappear.

DR. WALTER'S FAMOUS Rubber Garments

FOR MEN AND WOMEN

By inducing perspiration these garments cause the safe and speedy reduction of all unnecessary flesh. They cover the entire body or any part. They are endorsed by leading physicians.



This garment can be worn under the corsets all day without the slightest discomfort.

Specially prepared rubber chin reducer and wrinkle eradicator, restores wrinkled or withered skin to a firm, healthy condition.

Neck and Chin Bands \$3.00; Chin only, \$2.00.

Also Union Suits, Stockings, Jackets, etc., for the purpose of reducing the flesh anywhere desired. Invaluable to those suffering from rheumatism.

Rubber Elastic Webbing "Slip-Ons" \$8 up
Rubber Elastic Webbing "Slip-Overs" \$8 up

Write at once for further particulars.

DR. JEANNE WALTER

Inventor and Patentee

Dept. A, 45 W. 34th Street, New York
San Francisco Rep.: Adele Millar Co., 166 Geary Street. Philadelphia Rep.: Mrs. Kammerer, 1029 Walnut Street. Chicago Rep.: E. Burnham, 133 No. State Street.

ANSWERS

to

CORRESPONDENTS

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decoration, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the role of an authoritative, friendly adviser.

Because fashion is so variable, and depends so much on *who* you are and *where* you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer, will be published in Vogue at its convenience without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, \$2.

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) Self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please write on one side of their letter paper only.

To Mrs. F. W. H.

LAST winter you helped me about mourning clothes for a Panama trip. I have worn mourning for three years, being a widow.

This summer, if I wear simply black, are diamond rings and pins allowable, and when? Should I wear black and white in the future? Also, should bordered cards and stationery be laid aside?

Ans.—As you have been in mourning for three years, we think you should cease to wear it, unless you are doing so for some special reason. In this case we advise you to lighten it, wearing black and white in combination.

With half-mourning it is quite permissible to wear diamond pins and rings. When wearing second mourning it is

better form to omit the border from your stationery. But as you have been in mourning so long, you need not go through the period of second mourning—you can go directly from black into colors if you wish to do so.

To Mrs. T. P. H.

Will you kindly give me the correct form for acknowledging wedding gifts?

Ans.—The correct way is to write a personal note to each donor. This may be done on a correspondence card and may be as formal or friendly as the acquaintance demands. There is no regular form that we can possibly suggest.

To Dr. C. W.

Is it proper for me to have "Dr." on my calling card—sample enclosed? These were just engraved by a Fifth Avenue stationer, who claims that it is proper.

Ans.—It is quite correct to have "Dr." on your calling card.

To Miss P. S.

My father, mother and I wish to return a call on Mr. and Mrs. Jones, and Miss Jones. If my father goes, shall we send up by the maid three cards of his, and two each of mother's and mine? It seems so many! And I understand it is no longer customary to leave many cards.

Ans.—You are right in thinking that fewer cards are left than formerly. When your father, mother and yourself return a call on Mr. and Mrs. Jones, and Miss Jones, one card for each is sufficient. It goes without saying that you are including all members of the family old enough to be in society. The entire etiquette of cards is discussed on page 39 of this number of Vogue.

To Mr. M. L. F.

I would like to know if, in these days of sanity, a man should wear a mustache?

Ans.—Mustaches happen now to be worn more or less by the best class of men. It is a good deal a matter of preference—whichever may be more becoming.

To Miss E. R.

What is the very newest way of announcing an engagement?

Ans.—The most usual way is for the girl and the man to write to their intimate friends. Then it is usual for the engagement to be published in the newspapers.

BERTHA



GOWNS

MME. BERTHA ANNOUNCES
HER RETURN FROM EUROPE
ABOUT SEPT. 10TH WITH
MODELS AND NOVELTIES
FOR THE COMING SEASON

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deals kindly with the complexion protected by LABLACHE. Users of this famous beautifier are conspicuously free from facial blemishes, always retaining their fresh attractiveness of youth. Delicate—fragrant—refined.

Refuse Substitutes

They may be dangerous, Flesh, White, Pink or Cream, 50 cents a box of druggists or by mail. Over two million boxes sold annually. Send 10c. for a sample box.

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An exceptional opportunity for the readers of "Vogue" to secure their Hosiery wants. In addition to 20% Discount on all regular stock goods described in our 1913 catalog, 15 lines of Men's, Women's, and Children's Hosiery will be closed out at

REDUCTIONS UP TO 40%
Every article guaranteed perfect and as described. Catalog, with sale price list, mailed upon request.

Kindly address Dept. V.

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Three Fifth Avenue Shops

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48 th St.	41 st St.	27 th St.
New York		

GREAT BEAR Spring Water

Its Purity has made it famous

SPANGLES & EMB. MATERIALS
BEADS FOR BAGS AND CHAINS, Cords, Gold Threads, Cross Stitch, Machine, Tapestry, Silks and Wools, Lace Trills.
EVERYTHING YOU CAN THINK OF IN THIS LINE
that can't be had elsewhere. Send stamps for mail list. Est. 1860.
PRYKE HENDER, IMPORTER, 111 E. 9th ST., N.Y.

Wedding Invitations, ANNOUNCEMENTS
Visiting Cards and Stamped Stationery. Correct Styles
from an Elegant Shop at Moderate Prices.
Samples upon request.

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Smart Undervests

at Summer Prices

In place of the silk ribbed vest. Soft and sheer, with dainty lace and ribbon, pink, blue or white.

Batiste, \$1.00; Japan silk, \$2.50;
Crêpe de Chine, \$3.50. Monogram, 50 cents extra. No extra charge for out sizes.

Write for particulars of many other clever and different ideas which will interest you.

Miss Priest's Individual Shop
100 Boylston St. Boston, Mass.

20c

Stamp or Coin Brings You a Miniature Bottle

of Rieger's Flower Drops (Concentrate.) It's New! It's Different. The rarest and finest perfume ever produced. One bottle holds all the delightful fragrance crushed from thousands of living blossoms. The acme of elegance and refinement—entirely different from any perfume you have ever known.

Rieger's Flower Drops

Trade Mark Registered

The Choice of Gentlewomen

Made without alcohol. Lasts 50 times as long as other perfumes. We make this special offer of a dainty miniature bottle so that you may try Rieger's Flower Drops (Concentrate) at our risk. Your money refunded if you are not delighted. (Choice of colors: Lily of the Valley, Rose or Violet.)

Send Today Now—take advantage of this miniature bottle offer by enclosing 20 cents, coin or stamps with your name and address. Don't wait. Mention your dealer's name.

Paul Rieger, 116 1st St., Dep 2186 San Francisco
Paris New York San Francisco

Exact Size Regular \$1.50 Bottle

Prof. I. Hubert's Malvina Cream

is a safe aid to a soft, clear, healthy skin. Used as a massage it overcomes dryness and the tendency to wrinkle. Also takes the sting and soreness out of wind, tan and sunburn. Send for testimonials. Use Malvina Lotion and Lather of Soap with Malvina Cream to improve your complexion. At all druggists, or sent postpaid on receipt of price. PROF. I. HUBERT, Toledo, Ohio

HOTEL PURITAN

Commonwealth Avenue
THE DISTINCTIVE BOSTON HOUSE

Write for attractive booklet with guide to Boston & vicinity

LIVE IN CHINA

and

SHOP ON FIFTH AVENUE*

WHAT DO YOU NEED?

A Dress?

I am very much pleased with the dresses you purchased for me. One of them even fits me without any alterations.
Oklahoma

A Gown?

The pink satin and lace gown I received. The dress is most attractive and very becoming style and fits so correctly that absolutely no alterations are necessary.
Jonne, Idaho

A Coat?

The coat I ordered thru your shopping department reached me in perfect condition July 1st. It is an excellent fit and I am entirely satisfied with it.
Marysville, Calif.

A Suit?

My thanks for purchase of blue serge suit from ——. On account of the extreme modesty of price I expected to receive a very simple suit. It much exceeded my anticipation.
Paducah, Ky.

Flowers?

Thank you very much for filling my little order so promptly. The flowers selected were lovely and just what I wanted. I sent an order to Toronto the week before and I had the parcel from New York a week before the other came in.
Camp Deux, Riviera

Fruit and Flowers?

This cable proves how much my friends abroad enjoyed their fruit and flowers.

"Cablegram, Deal—Basket of fruit most delicious ever. Box of flowers very beautiful. Have gladdened our voyage now all but over and find us refreshed as we land at Dover."
Defiance, Ohio

Mules?

I am enclosing \$3.75 for those mules that came out of the Christmas issue of Vogue. I would like them in light pink, size 3-D.
Santiago, Cuba

Stockings?

I am in receipt of your letter informing me of my balance of nine dollars. For this will you please send me two pairs of plain white, and two pairs of plain black silk stockings, not exceeding two dollars a pair. With the

SAVE fatigue—save money—save carfare and cab-fare—save time. Let Vogue shop for you. Wherever you live and whatever you want, Vogue will get it and send it to you.

For the convenience of our readers, and to facilitate shopping for those out of town, Vogue will buy for you any article editorially mentioned or advertised in any issue; also any other article procurable in New York City.

This invitation is unlimited.

Every reader of Vogue, from the woman who has subscribed for twenty years to her who is now reading her first copy, is cordially invited to use the Vogue Shopping Service. Although this service was established primarily for out-of-town friends, it is a wonderful convenience for those who live in New York City.

You pay nothing for Vogue's time and trouble. Everything you buy will bear the stamp of metropolitan excellence. Everything will be chosen with painstaking regard for your individual preferences.

Please Observe These Rules

1. When ordering any article mentioned in Vogue, please give the date of the issue in which it appeared and the number of the page.
2. Please write on one side of the paper only, and enclose stamped envelope for reply.
3. Enclose cheque or money order to cover the cost of the desired articles. If cost is unknown, send the approximate amount. Should a balance remain after purchase, it will be promptly refunded.
4. In case your remittance is inadequate, a bill will be sent, and articles cannot be delivered until payment is made in full.
5. All goods are sent express collect, except small articles that can be mailed. When ordering these articles, please enclose approximate postage. The balance, if any remains, will be refunded.
6. Except by special arrangement, articles cannot be sent on approval.
7. Charge accounts will not be opened with the patrons of this Department. Any person may send us a deposit, however, which will be expended by us as required, and can be withdrawn upon demand.
8. When ordering garments of any kind, be sure to state size, and to give us the fullest possible idea of your preferences in style, color, material, etc.

This is the time to buy Autumn gowns, hats and accessories; to make sure that your town house is completely furnished for the coming season. The Shopping Service is ready to buy any of these things for you; also luggage, steamer presents, books, motor baskets—everything, in fact, for the first month of Autumn. Begin now to use this service. Address

VOGUE SHOPPING SERVICE
443 Fourth Avenue New York City

* I am enclosing cheque for \$100, United States currency. Please purchase for me one evening gown and one afternoon gown. Being at this distance from the United States, I wish you to act for me. Send packages in Japanese mail.

Mrs. ———, Tientsin, China.

WHAT DO YOU NEED?

remainder send me as good a pair of silk with black cotton tops as possible.

San Juan, P. R.

A Lingerie Dress?

Enclosed please find money order for \$20 for which I should like a lingerie dress. I am enclosing a sketch of one from a Vogue advertisement. I need straight lines and am a little afraid of the peplum.

San Juan, P. R.

Fabrics?

I am enclosing sample of fabric I want to use in a desk set. The price of enclosed sample is \$4.50 a yard and is 50 inches wide.

Alberta, Canada

A Sandwich Tray?

Please send me the sandwich tray on page 34 in May 1st Vogue at \$6.00. Also the tapestry work bag from the Xmas number of Vogue at \$3.50.
Huntsville, Ala.

Sachets?

Enclosed find order for \$2 for which I would like the sachet bags advertised on page 84, December 1st Vogue, price \$1.85.
Sonora, Mexico

Picture Frames?

Please send by express the following:

1. French Gilt Picture Frame, December 1st issue, page 76, \$4.
2. Doll's Cradle, December 1st, price, \$3.50.

Zanesville, Ohio

A Lunch Box?

Enclosed find money order for \$12.50. Please send by American Express one leather saddle lunch box containing flask and sandwich box, \$12.50.
Greenville, Miss.

A Cap?

In Vogue, December 1st, 1912, I found a Scotch tweed cap. I request that you cause one to be mailed to me. Price, \$3.50.
New York City

Wind Matches?

Enclosed find money order for \$3.75. Kindly send 3 boxes of wind matches in pigskin cases for motorists.
Leadville, Colo.

A Hat?

Enclosed find check for \$8.75 for which please send me a hat like enclosed picture.
Bennettsville, S. C.



The Awakening

To Women Suffragists Everywhere

The Pro-Suffrage Number of LIFE will be issued on October 18th. It will celebrate the rights of women. This number of America's leading humorous paper will be an artistic, literary, satirical and trenchant argument in favor of Woman Suffrage. Some time ago LIFE issued an invitation to writers favoring Woman Suffrage to contribute to this number, and offered it to the cause of Woman's Rights. October 18th will, therefore, be a red letter day in the history of Suffrage.

Enclosed find One Dollar (Canadian \$1.13, Foreign \$1.26). Send LIFE for three months to

SPECIAL THREE MONTHS' OFFER

EVERY TUESDAY
EVERYWHERE
TEN CENTS
Life



Open only to new subscribers: no subscription renewed at this rate. This order must come to us direct: not through an agent or dealer.

LIFE, 67 West 31st Street, New York 14

ONE YEAR \$5.00. (CANADIAN \$5.52, FOREIGN \$6.04.)

Vogue Makes *Three* Kinds of Patterns

Carrying the pattern idea one step further than any other magazine carries it, Vogue now offers you three kinds of patterns. This page will help you choose among them.



Regular Stock Patterns

Illustrated in each number of Vogue, and in our Spring and Fall Pattern Catalogue, these are the famous Vogue Patterns used all over the world. Simple and easy to use, advanced and exclusive in style, they are the last word in ready-cut patterns. Please be sure to state whether size 34, 36, 38 or 40 is desired. Price \$1 for complete costume. Skirt or waist, 50 cents.

The pattern above is No. 2322-23, one of the most successful of this season's designs.



Non-Stock Special Patterns

These are cut from the models shown in Vogue's "Smart Fashions for Limited Incomes." We recommend them when the cost of the materials must be considered and the gown is expected to hold its style for many months. Cut in stock sizes only (34 to 40 bust), at the special price of \$2 for complete gown, \$1 for skirt or waist, and \$1.50 for three-quarter length coat, wrap or negligee.

We illustrate the model that has been most generally appreciated this summer.



Cut-to-Individual Measure Patterns

Vogue will cut for you a pattern for any gown or suit you desire. Simply send us the picture; we will cut and pin together an exact tissue paper replica of it in your size. Give these measurements:

Waist		Skirt	
Bust...	Waist....	Around hips.....	5 inches below waist
Length, front.....		Around hips.....	10 inches below waist
Length, back.....		Length, front.....	Back.....
Length, shoulder.....		Length side, right..	Length side, left....
.....		Base of neck.....	

Cut-to-Individual Measure Patterns ensure smartness and individuality in dress at little cost. Complete costume, \$4. Waist or skirt, \$2. Three-quarter length coat or negligee, \$3. Children's dresses or coats, \$1.

AS soon as you begin to "think of the Paris fashions in terms of Vogue Patterns" you will have set foot upon the bridge that spans the gap between a limited and an unlimited dress allowance. The economy of a good, advanced model is obvious. Your gown is new while the mode is new. But a dress made in a waning style will be out of fashion long before it begins to wear out.

Always look at the patterns offered in each number of Vogue. One good example of each kind is given above. On pages 63 to 66 of this issue

you will find Vogue's regular stock patterns. On page 52 ("Smart Fashions for Limited Incomes") is a selection of non-stock special patterns. Any design on any other page of Vogue will, remember, be specially cut to your measure.

If you have never used a dress pattern—if you have feared to trust your seamstress or yourself—your first trial of a Vogue Pattern will show you how you can dress really well at no greater expense than you have been asked to pay for unbecoming and unfashionable clothes.

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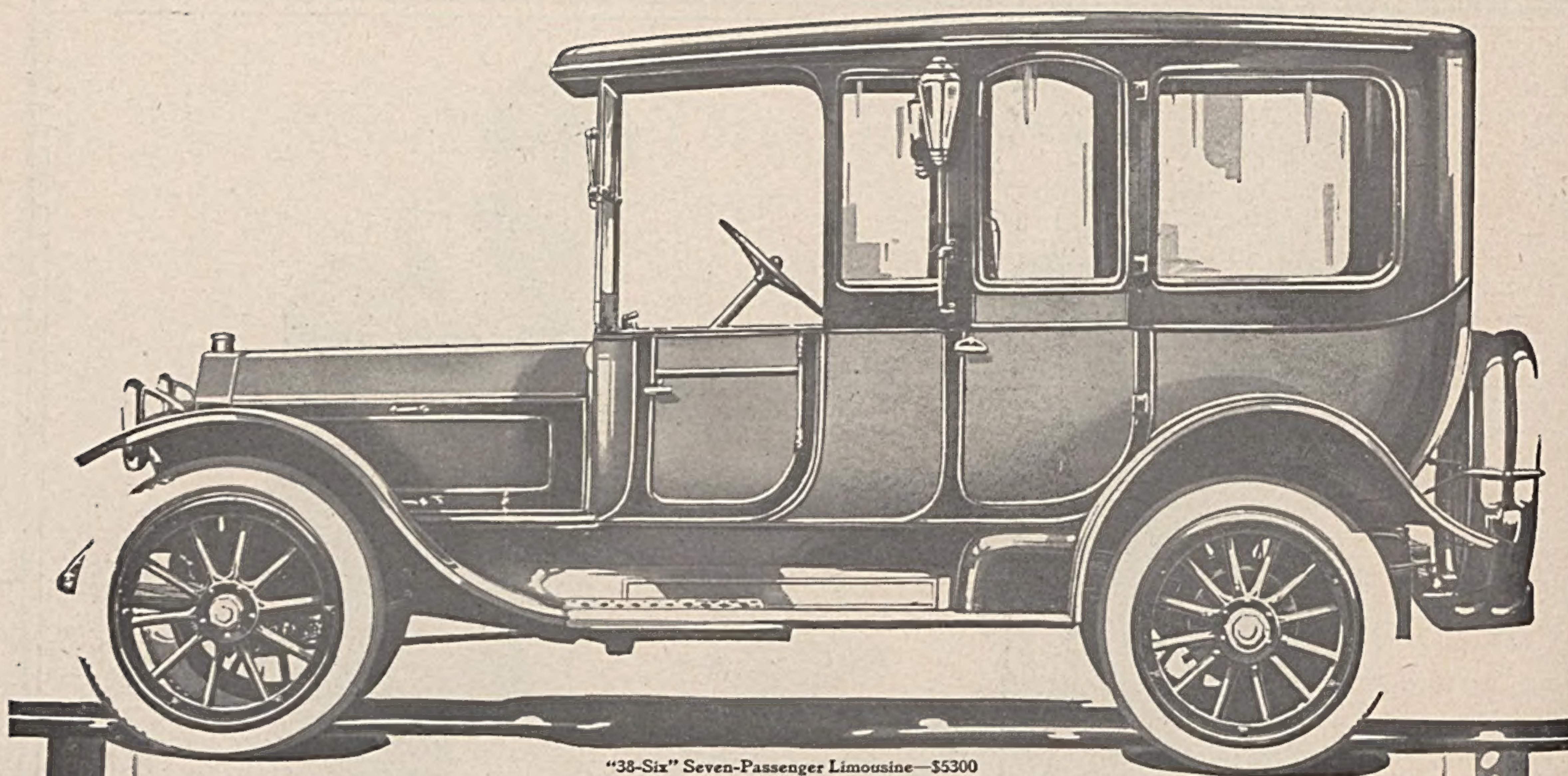
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